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A Story...

and why good ones are important

The other day I was hanging out with a friend at my local comic shop (although there's really no such thing as a "comic shop" anymore). We were checking out the new books and seeing what was on the stands. I picked up my usual (**Hellblazer**, **Poison Elves**, **Spawn** etc...) and my friend picked up a couple of books for himself, which I won't name for the sake of this discussion. So I go to the counter to pay for my books, I buy them, and I wait for my friend.

My friend at this point lays down two, yes *two*, comics and waits for the total. From near the door, I turn to check the progress of my friend and notice this pale, the-world-is-over look on his face. Now, at first, I think it might be the light reflecting from the shiny surface of the comics he's purchasing. As I move closer, though, I hear faint mumbling that sounds like he's saying "$9.48" and "the end is upon us."

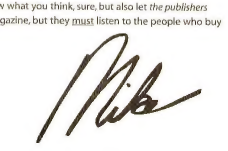
At this point, he suddenly comes to his senses and decides to leave the store (I could tell you the long verison, but the courts won't let me say anything until the case is settled and the retailer is out of the hospital).

Now, I realize the story above may sound a little extreme, but it did happen. My friend, who has been a loyal comic fan for 13 years, has decided he can't afford to enjoy comics anymore. And this isn't just an isolated case. Fans everywhere are getting tired of paying a lot of money for issues that seem like they're nothing more than splash pages and pin-up books. Hello?

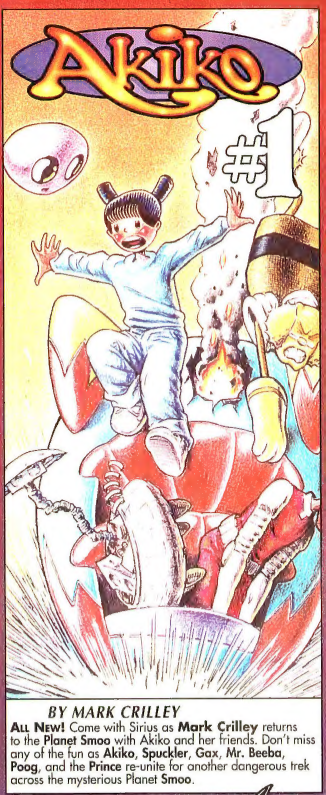
There needs to be a story. Sure, I understand paper costs have gone up; remember, I'm also in publishing. What I'm talking about here are people who are doing 16 to 20 pages of huge, splashy pin-ups and calling it a story. "Hey wait, let's do three of those books and call it a story arc! What an idea!"—sorry, I sort of went off there.

Getting back to the point, whatever happened to the comic book? Why throw a chromium, wrap-around, enchanced cover on a number #1 issue and charge $3.95-$4.95?! My publishing friends tell me that the fans "want" or "need" it. I personally don't remember asking for that...but you already know what I think—I think it's all about the ego of publisher A trying to compete with the ego of publisher B and all the other publishers trying to keep up. Plain and simple. "But wait," they say, "we're trying to make our books stand out on the shelves!" Whatever happened to trying to do that with great stories and dynamic characters? Look at **Starman**, **Bone**, **Sandman**, **Spawn**, and **Sin City**. These are great stories and, guess what—they're AFFORDABLE!

Now, I'm not talking about all the books out there, but when you pay just under ten bucks for two regular books, there's a problem somewhere. Pretty soon, no one will be able to afford to collect, and we will have priced ourselves out of a hobby. I don't want this to happen and neither do the fans. To that extent, some publishers have recognized this plight and are offering $1.50 or lower-priced books. I think that's great. There has never been a better solution than great stories, with great art, at an affordable price. Think about it. And let us know what you think, sure, but also let *the publishers* know. They might not listen to a magazine, but they must listen to the people who buy their books, and that's you.



POISON ELVES
requiem for an elf
BY DREW HAYES
JANINE JOHNSTON COVER
Trade PaperBack by Drew Hayes!
First in a series of quality trade paperbacks reprinting Drew Hayes's self-published I, Lusiphur comics. This first volume presents I, Lusiphur #1-6, including the debut of the thin, white assassin.
AND DON'T MISS A SINGLE ISSUE OF THE POISON ELVES MONTHLY SERIES


Akiko
#1
BY MARK CRILLEY
All New! Come with Sirius as Mark Crilley returns to the Planet Smoo with Akiko and her friends. Don't miss any of the fun as Akiko, Spuckler, Gax, Mr. Beeba, Poog, and the Prince re-unite for another dangerous trek across the mysterious Planet Smoo.

COMING IN MARCH

SIRIUS

DON'T MISS A TRICH

Poison Elves ©, ®, TM 1995 Drew Hayes. Akiko and related artwork are ©, ®, TM 1995 Mark Crilley. Sirius Logo, and Sirius Dog are ©, ®, TM 1995 Sirius.

FAN MAIL

HOW TO REACH US

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pricing questions: **pricefan@aol.com**

Dear **FAN,**

I am a store owner in the Virginia Beach area. I am trying to get my customers to buy more **FAN** instead of the other guy. I have always felt that your price guide was a better gauge of the market than theirs.

The problem is obviously people are more familiar with the other guy's name than **FAN**, although the older collectors know Overstreet's name.

The other guy has two things at this point that you do not that would make it easier for me to sell people on your magazine.

One is that the have a price guide for comic cards, and two, they have a toy price guide. Approxiamtely half of the other guy's customers buy it because of these two extras.

So I guess my question is do you have any plans to add anything of this kind to your magazine?

Thanks for your time and effort. I will continue to promote your magazine in my store.

Knight I2
via the Internet

Our plans for a Toy price guide are not yet solidified, but it is definitely something we've kicked around. It's no secret that we take pride in the tremendous Overstreet's Comic Book Price Guide every month, and we want to make sure we can deliver the same degree of quality to a toy price guide, once we make the decision. Thanks for your support.

Dear FAN,

I must say that in the eight months that you've been around you have quickly taken over as the number one industry magazine in my office. You have the best articles and better coverage of industry events than any other magazine out there, including the other guy.

The best thing about **FAN** is the price guide. Unlike other magazines your price guide isn't just for show. You keep it up to date and current in all catagories. Since you have always been an industry leader in regards to the pricing of comic books and comic book related items and I am glad to see that this is still an important focus for you. The including of an action figure price guide was truely inspired and has now been copied by others, but the original is still the best. Thanks for the great mag and keep up the good work.

James F.W. Parsons
Quantum Entertainment
Chicago, IL.
via the Internet

*Like the demand for Redemption Datas, the praise for our toy section just keeps growing. At **FAN**, we're all aware of just how popular action figures and other comic related toys have become, and we know you want the advance word on what's coming out, as well as the truth about what toys are currently hot. If you've been reading these pages very long, you've probably noticed we've increased our toy coverage exponentially in the last few months, and you can count on us to keep giving toys the attention they deserve. Watch next month for a special section featuring a report directly from the 1996 Toy Fair, including previews of what to look for in the coming months and, as always, lots of pictures.*

Dear **FAN,**

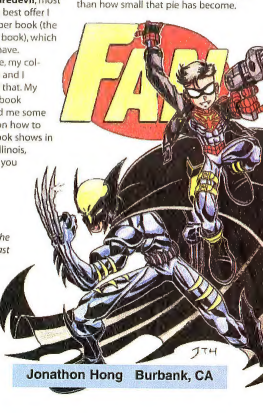
I am writing to try to get information on the best way to go about selling my comic book collection. I have over 1000 books with some pretty valuable titles, including **Green Lantern** #1 (1960) VF-NM, **Showcase** #24 VF, **Iron Man** #1 VF, **Fantastic Four** #4 VG, **J.L.A.** #3 (1960) VF, **Spider-Man** #129 NM, 3-Mint copies of **Hulk** #181, and many early issues of **Amazing Spider-Man**, **Fantastic Four**, **Thor**, **Hulk**, **Iron Man** and **Daredevil**, most in VF or better condition. The best offer I got from a dealer was $4.00 per book (the worst offer I got was 78¢ per book), which I think is very low for what I have. According to your price guide, my collection is worth over $20,000 and I would like to get at least half that. My next choice would be comic book shows. Could you please send me some information (or information on how to get information) on comic book shows in my area. I live in Park Forest, Illinois, which is near Chicago. Thank you for your consideration.

Sincerely,
Bob Bray
Park Forest, IL

We have to be honest: with the market's downsurge over the last two years, few dealers have the cash on hand to purchase large collections, even one that contains the choice material you mention here, Bob. There are a number of other avenues you might want to consider, though, including selling individual back issues or setting up an auction. On the other hand, analysts in the comic industry are predicting an upswing in business during the coming year, so it may be a good idea to hang on to that collection for the time being and wait for a more receptive market, where you should be able to get something closer to what your books are actually worth. You can be sure there are plenty of true collectors out there who are still interested in quality books and not just turning a quick profit.

Dear Editor,

Well, I guess by now it has become obvious to all that the comic book industry is in serious recession, with no end in sight. Circulation figures for dozens of historically popular titles are at all time lows, back-issue sales are practically non-existent, the next generation of readers is nowhere to be found, and major publishers continue to care more about their share of the pie than how small that pie has become.



Jonathon Hong Burbank, CA

According to what I've read in **FAN** and elsewhere, the main cause of our problems is lousy comics. Everyone says, "We need more Neil Gaimans, Frank Millers, and Jeff Smiths. More books like **Stray Bullets**, **Cerebus**, and **Strangers in Paradise**. We need QUALITY! Quality concepts, quality stories, quality art. That will solve all our problems." Baloney!

There are more talented creators working in the industry today than ever before. Besides, how many Steven Spielbergs are out there? How many Michael Jordans, Stephen Kings or Michael Jacksons? Yet their respective industries are all healthy and thriving. How does Hollywood generate new gross sales records every year, despite releasing product at least as derivative as ours? How does the NBA sell out arenas nationwide? How does the music industry continue to prosper no matter what type of music is currently popular? Simple. The perceived value of their products *is at least equal to* the retail price of that product.

Unfortunately for us, once-loyal comic fans are concluding that comic books just aren't worth the price anymore. Even worse, in my view, is the total lack of perceived value potential new consumers have of our medium. As long as this perception continues, our slide into extinction is inevitable.

During the past year, my store has lost over forty subscribers. Most were regular customers for at least two years. Some just stopped coming in, but I did speak with about twenty of them when they stopped in to say good-bye. Interestingly, *not one single person* told me they didn't like comics anymore. No one said they thought comics sucked, or had become boring, or were lacking in quality and excitement. No one said, "Gee, I wish Neil Gaiman wrote more stuff" or "I'd keep coming in if **Bone** came out more often." What they all did say, more or less, was "I'm sorry, but I just can't afford comics anymore."

Despite periodic highs and lows, the comic book industry remained viable for over fifty years because 1) it offered consumers cheap entertainment, and 2) new readers always came along to replace the ones that left. Since neither of these factors is in place today, our figure is downright grim. So, what can be done to refloat our sinking ship?

Publishers: First, cover prices have got to come down, quickly and substantially. Mainstream superhero comics—the lifeblood of this business for over thirty years and counting—should retail for a dollar-fifty tops. Use the cheapest paper possible. Shorten story content to eighteen pages if necessary. Forget the shiny covers, card stock covers and multiple covers.

Second, story prices must also come down. A Spider-Man or Batman fan shouldn't have to spend ten or twenty dollars a month in order to understand what's happening to their favorite character. More often than not, rather than try to keep up, once loyal readers just give up. So please, reduce the constant crossovers, tie-ins and endless plot lines by at least ninety percent.

Creators: First, make an effort to understand what's going on in your own industry. Frank Miller is shocked to discover that many comic retailers have recently gone out of business. Dave Sim believes comic shops should only sell "good" comics, you know, like **Cerebus**. Get a clue, guys!

Second, realize that, regardless of the genre you've been successful in, the huge majority of your readership started buying comics when they were kids. How about doing your part, financially and creatively, to help make new consumers that can afford to give comics a try?

Retailers: Encourage publishers and creators to make comics affordable again. Then make a firm commitment to support the ones who are willing to do it.

In conclusion, I think it's important for all of us to realize that our industry thrived when comics were cheap, throwaway entertainment. Like it or not, that has always been our place in the highly competitive entertainment business. This isn't Japan or Europe. Without new readers constantly entering the marketplace, our industry will continue to shrink. Eventually, *every* genre will suffer. So let's all work together for a change, try to think more than three months down the road, and create, publish, and sell a desirable, affordable product.

Sincerely,
Mike Kryston
Manager
Comics Plus
Laurel Square SC

That's quite a call to arms, Mike. You trying to audition for a column with us or something? Seriously, though, or we appreciate letters as detailed and well-thought-out as this one. Obviously, these are ideas that should be addressed not only by fans like Mike and our writers here at the magazine, but by the actual companies that are printing the comics we all read and care about. We'd be interested in hearing from publishers, creators and fans alike in response to Mike Kryston's letter. If you've never written a letter to a magazine before, now is the perfect opportunity.

Dear FAN,

First of all allow me to congratulate you on putting together a first rate magazine with interesting articles and the most accurate and fair prices. Secondly, as a long time reader of the Overstreet publications I felt it is my duty, as well as in your other readers' best interest, to bring attention to the best team-book being published month after month by Marvel Comics. It of course being the **New Warriors**. This book features brilliant artwork and well-thought-out stories all for the low price of $1.50 and as if the art & stories were not enough, this book is also tied into the Spider-Man universe so for all my fellow readers who are looking for a really good book to add to their reading list, try this one on for size!

Robert D. Hoff
East Haven CT

Thanks for bringing this book to our notice, Robert. We're always interested in hearing from fans about books that may have loyal readers but rumors that don't always reflect a book's true popularity. Perhaps other readers will take a look at this one. ■

Matt Busch Pasadena, CA

the facts up front

UMA. IVY. IVY. UMA.

Word has finally come down from *Batman Forever* director Joel Shumacher that the roles of Batgirl and Poison Ivy have been cast for the next movie in the Batman series. Winning the role of Batgirl is Alicia Silverstone, the oh-so-becoming young lass of *Clueless* fame, while donning the green tights as Poison Ivy will be *Pulp Fiction*'s femme fatale Uma Thurman. The script for the film is still unwritten (though **FAN**'s Benn Ray is vying for the job), though the movie is already set to premiere in 1997.

GALA EVENT DEBUTS BATMAN MASTER SERIES

The stylish New York City restaurant **Le Bar Bat** was the site for an auspicious debut. With decorative bats dangling overhead, a new era in DC trading cards was ushered in with SkyBox's **Batman Master Series**. DC Executive Vice President Paul Levitz was among those who greeted an audience of media, retailers, and comic professionals. The four principle artists were present for autographs and schmoozing: **Scott Hampton, Carl Critchlow, Dermot Power,** and **Duncan Fegredo**.

The heavy cardstock, superior repro quality, and overall concept all break new ground for Batman cards. Even the card backs, designed by Richard Bruning, were developed to feel as is you're standing in the Batcave. This one has killer written all over it!

Batman Master Series artist' Scott Hampton (front left), Dermont Power (back left), Carl Critchlow (back right), and Duncan Fegredo (front right) get together before the event to autograph **Batman Master Series** uncut sheets for retailer raffle prizes.

DOCTOR WOLFGANG GRIEGO PUTS ON HIS MASK ON TOP OF THE TWO LAYERS ALREADY COVERING HIS FEATURES
AS WELL AS THE FOREIGN CREEP IN HAVING YOUR LOVELY HEAD VERY CLOSE TO MY NOSTRILS
DO YOU KNOW WHO GO-GO MAN IS A CHARACTER IN A COMIC BOOK PERSONAL YOU ENJOY READING
WHERE YOU MADE OUTER, EAR?
ARE YOU MADE OUTER RUBBER?
WHY DIDN'T THEY MAKE YOU OUTER, I DON'T KNOW, OUTER MEANS OR SOMETHING?
Mmph...

A.P.E., PART THREE

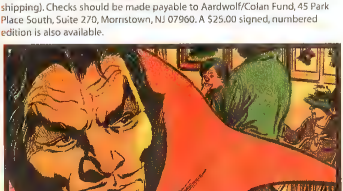
First there was Gorilla Grodd, then Congorilla, and now there's the third Alternative Press Expo (A.P.E.), which has announced its featured creators for the 96 conference. Beginning Saturday, March 23 in San Jose, CA, the conference will feature a virtual who's who of creators, including Donna Barr (**Desert Peach**), Paul Pope (**THB**), Shannon Wheeler (**Too Much Coffeeman**), David Lapham (**Stray Bullets**), Roberta Gregory (**Naughty Bits**), as well as many others far too numerous to list in this meager space. The one day show, which is open to the public, will be held at the Parkside Hall in San Jose, just as it has been in previous years. General information about the Expo (and primate activity) is available via the A.P.E. hotline 1-800-866-8929.

GENE COLAN BENEFIT AUCTION AND BOOK

Gene Colan, the veteran comic book artist known by many for his classic work on **Daredevil** and **Tomb of Dracula**, has been overcome with a serious form of glaucoma. Responding to the escalating medical costs, a benefit auction has been planned for the career freelance artist. Contributions have been supplied by some major names in the industry including John Bucsema, Todd McFarlane, Stan Lee, Jim Steranko, and many others. The auction will take place at the Comic Book Extravaganza on March 10th, with proceeds going directly to the Colan family.

Aardwolf Publishing is also doing something to help out the ailing artist by releasing a benefit book, with proceeds going directly to Gene Colan for his medical expenses. It's your chance to help, too.

The Gene Colan Treasury will feature 40 pages of Colan artwork (mostly unseen previously), an introduction by Stan Lee, a complete checklist of Colan's work, and pages of other material. The book is only $10.00 (plus $1.00 shipping). Checks should be made payable to Aardwolf/Colan Fund, 45 Park Place South, Suite 270, Morristown, NJ 07960. A $25.00 signed, numbered edition is also available.



Paul Pope's **THB** (far left) and Shannon Wheeler's **Too Much Coffeeman** (left)-- both artists will be appearing at the Alternative Press Expo '96 in California in March

the facts upfront

TAX-FREE FINALLY

In mid-January, the California State Board of Equalization finally agreed that comic book artwork qualifies in their state as exempt from sales tax. In 1990, Paul Mavrides disputed the BOE's interpretation of a tax law exempting "intangible ideas presented in manuscript form." At that time, the BOE didn't see comic art as being worthy of exemption, perhaps believing **The Sandman** or even **Zippy the Pinhead** didn't express ideas that were intangible enough. They must not have read the Spider-Man clone story arc.

A relieved Mavrides commented, shortly after the decision was announced, "It's gratifying that, after five years of struggle, the State of California has officially recognized that what cartoonists and comic book creators trade in are ideas, not pieces of paper." Mavrides also expressed his thanks to the Comic Book Legal Defense Fund and the tremendous support it was given by fans, dealers, and distributors in its find raising efforts. Legal hassles ain't cheap, you know.

AKIKO IN TV-LAND

Universal Cartoon Studios has announced that it has begun work on a new **Akiko on the Planet Smoo** animated television series to debut in 1997. The premiere edition of the comic book was published this past December (preceded by an ashcan in **FAN**) by Sirius Entertainment, and was greeted with huge sales and a near-instant demand for more adventures featuring that darling little space-pixie, Akiko.

Robb Horan, Publisher at Sirius Entertainment, explained the appeal Akiko has already established "I've heard comparisons of the work ranging from *The Wizard of Oz* to *Alice in Wonderland* to *Little Nemo in Slumberland*. Mark Crilley (Akiko's creator) takes great pride in creating a fantasy world that is accessible and entertaining to readers of all ages." Sounds like fun—as long as she doesn't befriend any singing, purple dinosaurs in her travels.

I DIDN'T DO IT

Mystery and speculation surround the conception of Avengelyne's baby, an event kicking off Maximum Press' April launch of the new mom's ongoing series.

Avengelyne's got her work cut our for her as she battles earthly demons, heavenly assassins, and morning sickness in her effort to have a natural and satisfying childbirth experience.

Enfant terrible Rob Liefeld explained, "Immaculate conception or demonic deception is the reigning question here. Avengelyne's offspring will not be what anyone expects." Yeah, well, that's what they said about Image too.

the TEEN TITANS

GROOVY TEENS TO BATTLE CRIME

DC recently announced plans to relaunch **The Teen Titans**, those hip and happening kids we all used to love. What's more, the prolific Dan Jurgens will be both writing and drawing the book. And, as inker on the newest incarnation of the Teen Titans, DC has enlisted none other than George Pérez, who has quite a history already with the title.

According to Dan Jurgens, this latest incarnation of the Titans will include four completely new characters, as well as Ray Palmer, The Atom, who, as you may recall, was transformed into a 16-year-old during the gigantic **Zero Hour** crossover. Jurgens further says, "This is a **Teen Titans** book that will relate all the way back to the beginnings of the title, it will definitely be written with an eye towards the history of the book. In recent times, the Titans have all grown and changed, so much so that it almost doesn't seem logical that they'd all even hang out together any more."

BORN TO BURN!
FOXFIRE #1™
• From the pages of the Phoenix Resurrection!
• Limited variant cover by Glenn Fabry!
FOXFIRE #1
Jay Edginton and Kevin West
32 pages, $1.50
Monthly from Malibu Comics
Shipping Valentine's Day
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PHOENIX TM 1995 Marvel Cha
Inc. All Rights Reserved.
ART BY STEVE LIGHTLE, COLOR BY GENEVIEVE PANA

the fact sup toon

THE INTERNATIONAL MUSEUM OF CARTOON ART

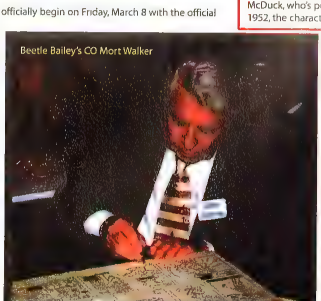
As you may know, last year marked the 100th Anniversary of the Comic Strip. Starting with the Yellow Kid and continuing to the comic strips and comic books of today, this is one of our most valued forms of art and entertainment. In recent years, several museums have popped up to preserve and inform about this treasured art form. But the biggest yet would have to be the opening of the International Museum of Cartoon Art in Boca Raton Florida. With Beetle Bailey creator Mort Walker at the helm, this museum promises to be the biggest and the best.

Amazingly, the museum will include 150,000 works on paper, 10,000 books, and 1,000 hours of animated film, making it, in short, the largest collection in the world. The material will cover genres ranging from comic strips, comic books, editorial cartoons, greeting cards, animation, graphic novels, and even sculpture. The museum is set to provide all sorts of informative programs and seminars on all aspects of cartoon art, including "how-to" from the masters. An estimated one million visitors are expected to enter this world of cartoon wonder when the entire museum officially opens in 1997.

This museum itself is not brand new, however. Mort Walker has been at the forefront of archiving and preserving cartoon art since 1960. Walker started the initial museum in Greenwich, Connecticut and then moved to Rye Brook, New York, where the museum stayed for nearly 18 years. In order to grow with the public demand for the museum, Walker and the Board of Trustees decided to head to Florida.

It all began back in December of 1994 when the groundbreaking occured on the donated land. The initial building will allow the museum to open to the public in March of this year, and then the final construction will get the whole project up and running by late 1997. In the interim of the opening, the museum sponsored several shows throughout Florida including an exhibit of Art Spiegelman's Pulitzer Prize winning **Maus**. Now with the building set to open, cartoon and comic book history is being made again.

That history is set to officially begin on Friday, March 8 with the official Building Dedication Cermony followed by a swanky reception. The fun carries over to Saturday with a Gala dinner. The whole ritzy affair wraps up with the ribbon cutting on Sunday followed by an outdoor concert. Sounds pretty cool doesn't it? All of this, of course, is strictly "Invite Only," but have no fear. Once the whole thing gets up and running, anyone and everyone will be welcome to enter the museum's hallowed halls.



Beetle Bailey's CO Mort Walker

DIAMOND GALLERIES CELEBRATION

Duckburg comes to Maryland when Diamond Gallaries marks Carl Bark's 95th birthday with an honorary dinner. The event is set to include more than 100 guests as well as all the trappings of a celebration fit for one of the true legends of the comic industry.

The story of Barks is familiar to many: after sending sample work to Walt Disney in 1935, he went on to become the storyboard artist for three dozen *Donald Duck* cartoons. As a result of Barks' extraordinary work, the foul-tempered duck went on to become a cartoon superstar. After seven years of drawing cartoons, Barks went on to write and draw Donald Duck and the many denizens of Duckburg for Western Publishing for more than 25 years. In order to provide his readers with monthly tales, Barks introduced many new characters, including Scrooge McDuck, who's popularity rose to such a height that, in 1952, the character received his own title. Barks retired from drawing comics in 1966, leaving behind a body of work that continues to be discovered by readers of all ages.

The celebratory dinner in Carl Barks' honor will be held at Diamond Gallery's headquarters, in Timonium, Maryland, where guests will be able to view many of Barks' paintings, original sketches, and lithographs. Diamond President and CEO Steve Geppi says, "We want to make this a very special event for Carl Barks, both as a birthday party and as a way to honor this man for the enjoyment he's brought to comics fans." All of the proceeds raised from ticket sales for the celebration will be donated to the International Museum of Cartoon Art, which will be honoring Barks with an award to commemorate his long and distinguished career.

IN REMEMBRANCE

Jerry Siegel, the writer who created Superman with his partner, Joe Shuster, died Sunday, January 28 of heart failure. He was 81 years old. Siegel was born October 17, 1914, in Cleveland, Ohio, where he met Canadian emigre Joseph Shuster (1914-1992) when they were both 16 years old. By the time the team graduated high school in 1934, they had created their most famous character, the world's first superhero. It would take them four more years to find a home for Superman at DC Comics, then known as National Allied Periodicals. With Superman's June 1938 debut in **ACTION COMICS** #1, they not only set the creative standard for the infant industry of comics but also transformed popular American culture.

Besides Superman, Jerry Siegel also created many other comic book heroes, including The Spectre, whose title is still being published today by DC.

In hearing the news, Mike Carlin, Executive of the DC Universe, said "Jerry Siegel – like his creation, Superman—will always remain first and foremost in the world of comic books. His legacy will live on in the hearts and deeds of writers, artists, and, above all, readers as the Man of Steel's never-ending battle rages on."

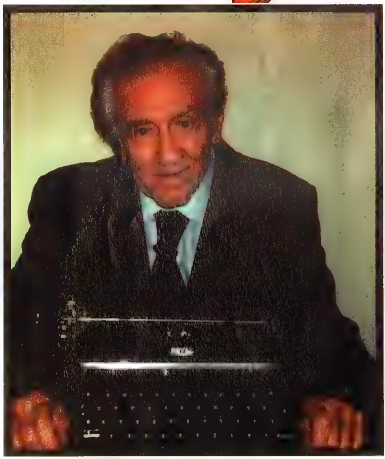
Spectre and **Hourman** creator Bernard Baily passed away in mid January at his home in Putnam County, New York at the age of 87.

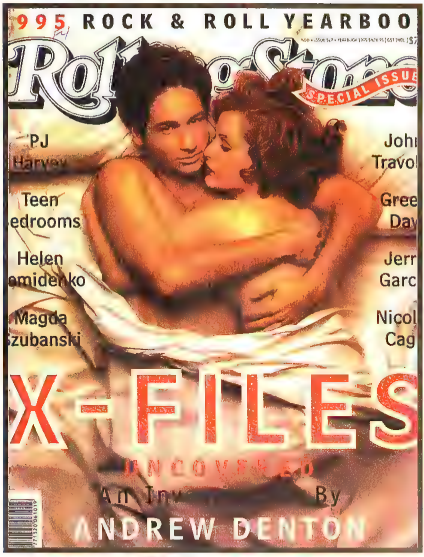
Baily began his career in comic books in 1936 with an appearance in **WOW Comics**, in 1938, after working in Will Eisner and Jerry Iger's studio, he began his career at DC Comics, then known as National Allied Periodicals. In February of 1940, Baily and Siegel's flagship protagonist The Spectre first appeared in **More Fun** #52. That same year Baily also wrote and drew the first adventure of the legendary Hourman. Baily continued to draw **The Spectre** from conception through 1945, when he left to found his own illustration studio. He returned to work for DC in the 1950s, and retired from comics in the early 1970s.

Years later, **The Spectre**'s current revival is attributed to the strength of Baily's creation. "The work that Baily and Siegel did on the early **Spectres** created a primal character – one that has reverberated in me since I first ran across him, and through many other people in comics, both pros and fans. The testimony to his artistry is the power that that character still has."

Illustrator Burne Hogarth, who succeeded Hal Foster on the **Tarzan** comic strip, died in Angouleme, France on January 29 at the age of 84. Hogarth, who began his work on **Tarzan** in 1936 after a brief apprenticeship on other minor comic strips, brought a classic stability to the Lord of the Jungle during his decade long tenure. Hogarth left the strip in 1937 but his New York Cartoonists and Illustrators School in 1947.

Hogarth's work can still be enjoyed today in the **Edgar Rice Burrough's Tarzan In Color** volumes that are being produced by NBM Publishing.





X-FILES DOWN UNDER

The Australian version of *Rolling Stone Magazine* recently ran a rather, shall we say, *revealing* article and cover about America's favorite spooky show, causing their offices to be flooded with calls from these United States and Britain. Rachel, the harried employee who answered the phone when we called, revealed that the Australian offices "are completely out of the **X-Files** issue," so don't give her any trouble, ok?

The New York office of the magazine reported fielding more than thirty calls a day since the issue hit the stands down where the koalas climb. They, unfortunately, are of little help either, as they received zero copies of that issue to begin with. Apparently, the two RS's don't have as much to do with each other's work as one might think by looking at them.

When asked if the American RS would be doing an **X-Files** cover any time soon or using any of the many photos published along with the lengthy article, we were told that it wasn't likely, with no real reason being given. We were also told to get a life, but our columnists are used to hearing that by now. In any case, if you're a fan of the hit Fox television show, you may have to go searching, quite literally, to the ends of the earth to find an actual copy of this one, as very few have surfaced in America thus far.

Our advice to the many **X-Files** fiends who trust **FAN** to get them a peek anyway? Look no further; here's a glimpse at the cover to said issue, which is already becoming a much sought-after collectable, and by the looks of things, deservedly so.

IT'S LIKE MEGA, MAN

Sony Wonder has released two new home videos based on comic books, both of which look to be hitting stores in mid March. Look for two episodes of Wild C.A.T.s, based on that happy little Jim Lee book, and two episodes of Capcom's Mega Man, with each two-episode set on one tape for longer viewing pleasure. And there's a cooler-than-ice-cubes special mail-in offer for 50 different stickers and temporary tattoos available in the Wild C.A.T.s video packages, thus encouraging rampant body-art among our younger television viewing audience.

MOTOR CITY COMIC CON

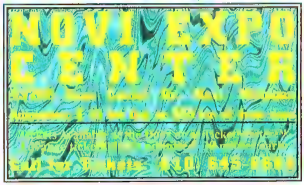
Friday 2 - 8, Saturday 10 - 7 & Sunday 10 - 5

March 22, 23 & 24, 1996

Guests:

Jeff Albrecht
Murphy Anderson
Sergio Aragonese
Mike Baron
Tim Bradstreet
John Byrne
John Cleary
Dennis Cramer
Roger Cruz
Guy Davis
Jo Duffy
Tim Dzon
Kevin Eastman
Mark Evanier
Matt Feazell
Hart Fisher
Francheseco
Monique Gabrielle
Ken Gale
Jay Geldhoff
Tony Harris
Irwin Hasen
Kyle Hotz
Bob Ingersoll
Tony Isabella
Jason Jensen
Joe Jusko
Josue Justiniano
Gil Kane
Trent Kaniuga
Hannibal King
Gary Kwapisz
Ken Lashley
Steve Lieber
Vince Locke
Bill Loeba
David Mack
Ken Mitchroney
Sheldon Moldoff
Joe Monks
Jason Moore
Terry Moore
Bill Morrison
Martin Nodell
John Ostrader
Jimmy Palmiotti
Jim Pruett
Brian Pulido
Joe Quesada
David Quinn
James Robinson
Scott Rosema
P. Craig Russell
Paul Ryan
Stan Sakai
Julius Schwartz
Galen Showman
Al Simmons
& the Spawnmobile
Brian Steelfreeze
Julie Strain
Billy Tucci
Susan Van Camp
Charles Vess
Tim Vigil
Mark Weiss
Bernie Wrightson
Kim Yale
Randy Zimmerman

Over 150,000 Square Feet of Space



MOTOR CITY CONVENTIONS
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For Dealer, Publisher, & Guest Information Call:
(810) 350-2633

COMPANY NEWS

In our travels to bring you only the best in company news, our crack team of reporters compiled this installment while sitting in a bar full of vampires: Benn Ray, after drinking too much holy water mixed with whiskey, begged Salma Hayek to let him be her eternal slave; Toph Woodward was used as a human crucifix; Jimm Stone was hurridly sharpening his trusty Louisville Slugger; and Joseph P. Rybandt sat uncomfortably in the back wishing he had George Cloaney's haircut.

AA[2] ENTERTAINMENT

Uh-oh, misinformation! The first issue of Agony Acres (a four issue miniseries) won't be available until May, not February as previously reported in **FAN**. And pin-ups feature the work of Paul Fricke, not a guy named Fickle. I don't really know a Paul Fickle.

AC COMICS

The ultimate good-girl makes her debut as a metal-chick on a glossy 2 1/4 pin back. That's right, you can pin Phantom Lady to your lapel or any other part of your apparel. • Want a deal on the **AC Index Vol. 1**? Just buy the Special Bagged Edition of **Femforce** and you get the comic and the **Index** all in one package. With the climax to the "Rad to the Bone" storyline, you can't go wrong. • As if the pin wasn't enough, AC is also releasing Volume 2 of Matt Baker's **Phantom Lady**. In addition to the stories from the 40's, the book also features loads of info about other Phantom Lady appearances

ACCLAIM

In **Bloodshot** #46, the 'Shot heads to New York and gets caught up in some sort of nasty KGB cover-up, ending up with a Russian woman pointing a pistol at his head. And it's not Xenia Onatopp. • Look for the third installment of the nice book that **FAN** editor Michael Renegar calls "a guntotin', cap-shootin', crime-lovin', good time." That's right, it's **Armed & Dangerous**, Acclaim's newest hit, due on the stands this month.

AMAZE INK

Skeleton Key, Andi Watson's series, will reward fans in May with a three-pack. Each issue in the pack will be lovingly signed by Watson. If you can't see the love in the signature, well, I don't think we have to tell you what needs to be done.

ANTARCTIC PRESS

The crossover you never thought you'd see (and we know you thought you'd seen them all), Antarctic brings you **Warrior Nun Areala vs. Razor** #1 in May. Antarctic insures us there's plenty of angels, drug pushers, missing children, librarians, and most horrible of them all, sororities. Like, can you say good-girl vs bad-girl? • And while we're on the subject of the holy terror, look for the third **Warrior Nun Areala** poster in May as well, with this one is drawn by Jochen Weltjens.

ARCHIE

Archie and his pals and Ore-Ida have teamed up to fight cerebral palsy. In March, look for packages of Ore-Ida Tater Tots featuring those Archie kids. For every package you buy, Ore-Ida will donate 2¢ to United Cerebral Palsy.

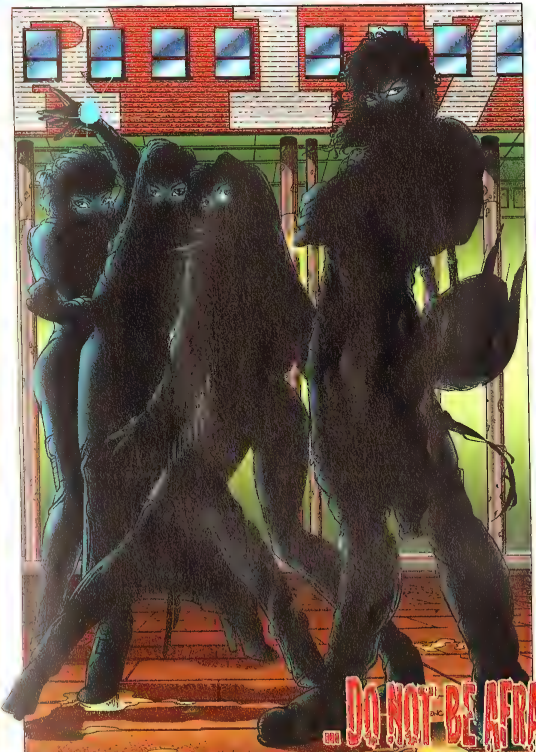
BIG ENTERTAINMENT

From the "Who's Left To Sign Up" Department, we have the announcement that Arthur C. Clarke will be creating an exclusive property for the comic end of the Big E. Clarke is a giant in the sci-fi world and is, of course, best known as the writer of **2001: A Space Odyssey**. He joins the illustrious ranks of authors that do work for Big, including Tom Clancy, John Jakes, Neil Gaiman, Leonard Nimoy, and Mickey Spillane. When will it end? • Bryan Talbot will be returning to the Big E and writing a brand new miniseries. **Phage: Shadow Death** will pit the Teknophage against the greatest threat he's ever faced. It will also introduce another whip-crackin' "bad girl" to the comics world, Messalina. Talbot will be providing the story as well as the covers for this 6-issue series.

BLENDER

The most sucessful and longest running pop-culture magazine produced exclusively for CD-ROM, **Blender** has released its fifth issue. The issue's focus is Art Spiegelman's tour of his downtown workshop, where he supervised production of **The Narrative Corpse**, a mammoth project bringing together the world's top artists in one book (check out our review of this collection in **FAN** Faves). Look for the sixth issue of **Blender** soon, which is set to feature Matt Groening. • As previously

IN A WORLD WHERE THE FUTURE IS UNCERTAIN...



...DO NOT BE AFRAID.

THE ANGELS ARE COMING!

CRUSADE ENTERTAINMENT, LTD.

MAY 1996

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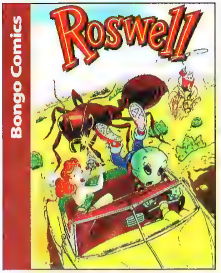


include Matt Groening, the Fleischer Brothers, and **Zap Comics**, has been riding the cutting edge since 1988 when she debuted her book **Hoodoo**

reported, the Olivia-Newton John come-back tour will visit select town squares this Spring.

BONEYARD PRESS

For five years now, Boneyard has been inflicting pain (sort of) on its readers, and the press is ready to celebrate. To mark the occasion, Boneyard is releasing its first color book, the appropriately titled **Five Years of Pain**, a pin-up book featuring the likes of Billy Tucci, Jimmy Palmiotti, Stephen Hughes, David Mack, and Jill Thompson, among many others. Brian Pulido writes the foreward with David Quinn on hand to keep the whole thing in order more or less.

BONGO (AND ZONGO) COMICS

We brought you word last month of the debut of a non-Simpsons comic from Bongo. As we head closer to the release, we've got more info in our grubby little hands. **Roswell**, by Bill Morrison will debut in the back of **Simpsons Comics** from April through July. Then his mix of sci-fi, comedy, and adventure leaps into his own book in September. • Morrison will also be working on the upcoming **Radioactive Man** special due in August. The issue will be an homage to the great comic book battles of ages past. Oh yeah, it'll be written by James Robinson. • On the Zongo end of the Bongo universe, Mary Fleener will be added to the line-up. Fleener, whose influences

BROADWAY COMICS

At the New York Comic Book Spectacular March 1-3, aspiring writers will have a chance to take the "Fifth Chair" with Broadway's writing team, aspiring artists will have a chance to get their portfolios reviewed, and everyone can get free sketches of Broadway characters from the artists. "Fifth Chair" applicants will need to register upon Con registration. • Retailers interested in receiving a free spot in Broadway's retailer listings on their World Wide Website should contact Broadway directly • Like **Powers That Be** #1 and **Shadow State** #1, **Fatale** #1 featured an unannounced enhancement Broadway said they intend to keep on adding extras at no extra cost to readers. **Powers** featured gold foil logos, **Shadow** featured a holofoil cover, and **Fatale** featured an embossed Fatale on the cover.

CALIBER COMICS

The company that brought

you the great anthology **Negative Burn** is about to do it again. **New Worlds** is an anthology specializing in ongoing serials. The first issue features a cover by Moebius. • David Mack's **Kabuki: Masks of the Noh** #1 ships in April.

CARTOON BOOKS

Bone, that small, monochromatic creature of indeterminitable genetic make-up, is back in the softcover collection of issues 1-6. Yes, we know this

has been out already, but it's back after a slight hiatus while Cartoon Books released the hardcover of the same title. The best thing is, despite the passage of time, the price is still $12.95.

CFD PRODUCTIONS

In response to the state of the market (as well as creator lateness and scheduling), CFD annouced cancellations of the following titles: **Outlaw Nation**, **Visages**, **Tales of the Dead**, and **The New Order**. But don't worry kids, this in no way affects the publication of thei other titles.

CLAYPOOL COMICS

When Elvira decides she need to get away from it all, she ge taken to dangerous secret set tlement of Gorilla Town. In May, the Mistress of the Dark visits someplace she wouldn't quite call a vacation hot-spot in **Elvira** #37. • When vampire attacks cause chaos, chaos, CHAOS in the lives of Mystic Groves elite, Mason Collier becomes initiated into the blood suckers club in **Deadbeats** #18, also due in May

CREATIVE LICENSE

Already in comic shops is a fine cold-casted porcelain sculpture of Magneto. It's the third in the **X-Men Sentinel Series** (the first two being Wolverine and Gambit, of course).

DC

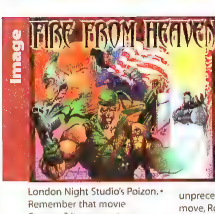
Be sure to check out **Life, the Universe, and Everything**, th third chapter in Douglas Adams' hilarious cult sci-fi trilogy **The Hitcher's Guide to th Galaxy**. The first prestige-format issue ships in March for a meager $6.95.

DRAWN & QUARTERLY

...ebration will be held ...Drawn & Quarterly in ...the Haarlem festi... in Holland. Adrian ...ne as well as other D & ...artoonists will be pre-

ENTITY COMICS

...going in April is **Apathy Cat** #1 the signed and ...ered edition. This rere... will go for around ten ...bucks, but it may be the last ...chance to grab up the first ...issue of this baby in any form, ...as this will be limited to the ...quantities ordered. • Adding to ...phone card madness is the ...release of the **Fem 5** ...prepaid card by Tatsuya Ishida. ...Amounts of 1,000 being made ...in 5 and 10 minutes of long-dis... ...phone usage per card ...the whole "phonecard" ...craze, this is the card that's ...not only a collectible, but a ...good way to break into locked ...rooms. • Also debuting in April ...from Entity is possibly comic ...world's most obnoxious charac... ...The **Skunk**. In the tradi... ...tion of Saturday morning sta... ...ple The Tick, comes Maus' ...newest creation, said to be ...lacking in mental skills as well ...as personal hygiene habits ...(The Skunk, that is, not Maus). ...What does one call a parody of ...a parody? In April, the tall, ...platinum-blonde haired, ...best-trained mercenary for... ...hire in the galaxy is getting ...her own ongoing series called, ...oddly enough, **Nira X: Cyberangel**. • Also look for this ...butt-kickin' babe to team up ...with others of her ilk, ...Vaultverse Comics' Hellina and



London Night Studio's Paizon. • Remember that movie *Stargate*? It came out,...um...a while ago. Entity will adapt it into a comic. **Stargate** #1 will ship in May first as a four-part miniseries and then as a regular series after.

FOUR COLOR IMAGES

What a year it's gonna be! From the gallery that brings you all the cool shows from all the cool artists, comes their 1996 schedule. After completeing the Jon J. Muth show, featuring his gorgeous work from **Sandman** #74, the New York gallery will be hosting a Michael Allred show beginning in April. Hot on **Madman's** heels will be the Charles Vess show of his work on **Sandman** #75. And if that's not enough to break your wallet, June will welcome John Bolton to the gallery. That's only the first half of the gallery year! Stay tuned to these very pages for more word from the Four Color Gallery.

GRAPHITTI DESIGNS

Notice how quickly those **Lady Death in Lingerie** Leather Editions and other rare Chaos! items disappeared? Well, you're not the only one. Chaos! Comics and Graphitti Designs will be teaming up to bring us interesting Chaos! products in the usual Graphitti style. Look for Evil Ernie, Lady Death and the rest of the gang on all sorts of items starting this April and continuing monthly. • Don Simpson's Megaton Man For President t-shirt and the newest Sandman t-shirt – this time it's Delerium—are due in March.

IMAGE

• EXTREME STUDIOS

The **Extreme Destroyer Prologue** has reportedly been expanded from 22 to 35 pages without an increase in price. As an explanation for this bold, unprecedented marketing move, Rob Liefeld stated, "We wanted to give readers more for their money." Could you repeat that please?

• TODD MCFARLANE PRODUCTIONS/TOP COW

In April, these two Image biggies will join to print their first crossover—**Medieval Spawn and Witchblade**. This groundbreaking limited series will be written by the happy-go-lucky

Iron Hilt Comics

Garth Ennis (**Hellblazer**, **Preacher**) and drawn by Brandon Peterson. This is the first main stream crossover for Top Cow's Witchblade since getting her own book, and it seems to spell big things for this hot character.

• TOP COW

Top Cow is going international. In conjunction with Jensen International, Marc Silvestri's Image studio will be shipping their books throughout Spain, Italy, France, England, and Australia. Pending deals would also send Top Cow products to Brazil, Greece, Mexico, South Africa, the Philippines, Taiwan, and other undisclosed countries.

• WILDSTORM

Studio chief Jim Lee has returned from his year-long sabbatical with a flurry of work, all of it hitting the stands any day now. Lee is set to pencil his flagship title, **Wild C.A.T.S: Covert Action Teams**, beginning with issue #31, as well as **Fire From Heaven** #2, the closing book of Wildstorm's latest huge crossover, explaining the source of the Gen-Factor and many other unknowns. And then there's that, um, Marvel thing he'll be doing this summer.

INDY MAGAZINE

Issue number 16 of this independant magazine ships in May with neat original cover art from Milk & Cheese's Evan Dorkin and color by Sarah Dyer of **Action Girl Comics** fame. Look for the scoop on Godzilla, from Dark Horse Comics' co-founder Randy Stradley and artist Bob Eggleton, as well as lots o' reviews, news, and articles exclusively from the world of indie comics.

IRON HILT COMICS

On sale in March is the first issue of the new 5-part miniseries **Nethersphere**. Within Limbo (y'know, that place between Heaven and Hell) exists a world, and in this world a battle has been raging for years. The Lords of the 2 warring factions have decided that the only way their dispute can be ended is by taking their battle to Earth. Hey! We got enough problems! • Also, keep an eye out for **Youth Gone Wild** #1 (not affiliated with the Evil Ernie miniseries) to ship sometime this Fall. But hey, that's a ways off, so relax.

LONDON NIGHT STUDIOS

Feeding the public's desperate lust for still more crossover madness is London Night's **Lethal Strike** meeting up with High Impact's **Double Impact** team. Look for this book to hit the stands in April, with one book by London Night and the other by High Impact. Get in line now.

MAD MONKEY PRESS

Barry Blair's **Elflord** returns with all new adventures in April. Fans of the original series should be prepared for big changes. It's an all-new take on the idea. • **Okura, Mutant Boy** and **Dragon Ring** debut in April also, from Mad Monkey's monthly imprint, Primate. • **Gate Thrashers**, a 64-page graphic novel from the Nelvana animation studio's Dave Shepard and Alex Hawley, hits stores in May. • **Magicians' Village—The Series** debuts in May as well. The follow-up to the graphic novel will be in color instead of black and white.

MARVEL ENTERTAINMENT

We flipped, and the scarred-side of the coin came up five times in a row. If you need further explanation, read Frank Miller's column in this issue. Hey Marvel, if you're still out there, send us some news or something.

MATTEL TOYS

Sculpted in a pose any fashion model would envy, and with guns a blazing and hair a-flying, **Stryker** has been released in statue form by Mattel. Each statue comes with a numbered, signed certificate of authenticity and five rounds of ammo. Also keep an eye out for Mattel's **Ballistic** statue to make its explosive debut in May. • Also look for the Journey reunion tour, happening soon at a gymnasium or amusement park near you.

NGNG STUDIOS

After an explosion destroys their leader's apartment and he is kidnapped by the evil Globboticus (if you went through school with a name like that you'd probably turn out evil too), Rana 7 must rescue their mentor. It gets nasty, it gets disgusting, it's the gut-busting conclusion to the "Warriors of Vengeance" miniseries in **Rana 7** #2, due to ship in March.

Artwork TM 1998 DC Comics

ONE SHOT PRESS

Stricly Independent #2, a comic-sized trade magazine featuring a look at the upcoming **Independent Universe Collector Card Set** #2, reviews, and much more will hit the stands in April.

PBS

From the company that brought you Barney (and no, we won't let them live that one down), comes a new animated series—**Adventures From the Book of Virtues**, to debut in the Fall of 1996. The first primetime PBS cartoon series, the network is pulling out all the stops for this one, hiring on Tim Curry, Pam Dawber, John Forsythe, and many others to lend their voices to this series. We were hoping for a Charlie's Angels meets Mork and Mindy at the Rocky Horror Picture Show special, but this **Book of Virtues** thing sounds like good, clean, family-value-based fun. Also keep an eye out for the CD ROM version, to debut in conjunction with the series.

RETROGRAFIX

The critically acclaimed **Strange Attractors** joins the trade paperback collection ranks with **Strange Attractors: Chaos Jitterbug** which reprints #1-7 of this stylish, story-driven black and white comic. With an introduction by Cerebus creator Dave Sim, preface by Hugo Award-nominee Norman Spinrad, and pin-ups by Drew Hayes, Teri Wood, B.C. Boyer, and others, **Chaos Jitterbug** is perfect for newcomers and established fans of the series.

S & G CHROMIUM GRAPHICS

These are the fine people responsible for bringing you all those hypnotic shiny chromium covers. They have announced, after months of research, development, and negotiation, immediate comic cover cost reductions and they are passing 100% of this benefit on to the comic marketers, dealers, and consumers. What does this mean for you? Well, there is no longer any reason those fancy covers should boast an inflated cover price solely due to the chromium. Keep an eye out, see if the publishers pass their savings on to you. Anyone want to take bets?

SIRIUS ENTERTAINMENT

Sirius continues to diversify and broaden the comic book horizon, with upcoming work in March from Mark Crilley and his off-beat Akiko. This marks the return of the book and a brand new #1 for all you comic fans out there. Akiko first showed up as an ashcan in **Overstreet's FAN** #6 and then made a leap for stardom in a

Slave Labor

ne shot last year. • On the ther end of the spectrum, the ently dormant Dark One ll be back at it with a special that dives into the world of **Animal Mystic**. It'll be 48 pages of pin-ups and "behind the scenes stuff" look for **Dark One's 3rd Eye** in April. • Continuing in the vein of finding new talent, Sirius is proud to welcome Chris Knowles out into the light of his book, **HALO: An Angel's Story** will be coming to you in four issues starting in April. This will not be your traditional comic book story-telling, Knowles works in a complicated wood-cut process...looks like that wood-cutting kit he got as a kid really paid off!

SLAVE LABOR

ssued packs of Scott ndra. Dr. **Radium: Man of Science** contain 3 different issues of **Man of Science** with Scott's loving signature on each. Again, if your book looks signed without the proper amount of love...well, you can figure out what to do. • **Murder Can Be Fun** #2 boasts a celebrity lineup including Fatty Arbuckle, Bruce & Brandon Lee, Bob Crane, John Holmes, Ernest Hemingway, Jayne Mansfield, Alfalfa, and Andy Warhol. Find out what the hub-bub is about. Find out why murder can be fun. • In **Slacker Comics** #8, Randy and his buds expose posers by launching their own fanzine. Hey you, Gen-Xer, dig it.

STUDIOSAURUS

Karl Kesel (**Superboy**), Terry Dodson (**Storm**), Aaron Lopresti (**Sludge**), Matt Haley (**Ghost**), Gary Martin (**Nexus**), Ron Randall (**Predator**), Randy Emberlin (**Spider-Man**), Tom Simmons (**Excalibur**), and Rachel Pinnock (newly discovered inking wiz) have joined forces to become Studiosaurus, a Portland, Oregon-based studio and publishing venture. They've got a special and a portfolio underway, but they're not bailing on their regular books just yet.

TEDDY BEAR PRESS

Shipping in March is Michael T. Desing's **Army Ants** #1. It's a digest-sized black and white title with color covers chronicling the adventures of a crack team of military ants. It's actually pretty interesting.

TOPPS

Do the words "Shadows of the Empire" get your heart pumping faster than normal? If so, aside from seeking therapy, you should also check out **Star Wars Galaxy Magazine** #7 shipping in April. The huge Lucasfilm push involves a novel, a Dark Horse comic miniseries, a video game, toys from Kenner and Galoob, George Lucas' Vegas Revue and a Topps trading card series. And, of course, **Star Wars Galaxy Magazine** #7 has all the inside poop.

WARP GRAPHICS

Oh sure, you may be thinking, "Nothing newsworthy can happen to Elfquest at this point in the game." Wrong you are, though, as **Elfquest: Metamorphosis** hits the stands in April. After the climactic conclusion of all the major Elfquest storylines in February and March, **Metamorphosis** marks a complete departure for the pointy-eared ones. Look for new characters as well as old faves, but with fewer seperate titles, making the whole thing a lot easier to follow. • Also from Warp, watch for the Wendy Pini phone card (try saying that five times fast). The card will debut in April and feature Pini's art from the cover to **Elfquest: Shards** #16. • And don't miss the Blackfoot farewell tour, playing at a high school near you.

Epic Entertainment

WHITE WOLF PUBLISHING

They do more than just games! No, really! White Wolf is shaping up to be one of the brightest new publishers is the Sci-Fi/Fantasy/Horror world. In March, the trade edition of **Elric: Tales of the White Wolf** will hit the stands. This book is a collection of short stories (including work by Neil Gaiman and Nancy Collins) about Michael Moorcock's anti-hero. White Wolf also follows up the Fritz Leiber series with the next installment. **Lean Times in Lankhmar** continues the collection. Take a look in the next **FAN** for more about White Wolf's publishing schedule for all of 1996 (including a couple of books by some pretty well-known authors). Stay tuned! ■

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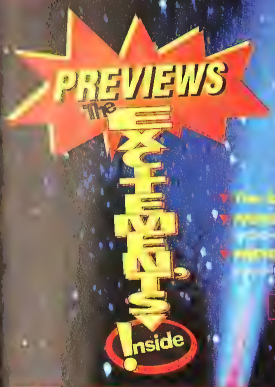

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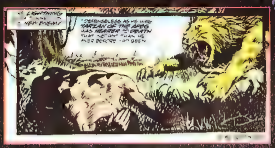

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Names in the News

by
Rob Samsel

ADAM HUGHES

One of comics' most popular artists (especially when drawing his famous gorgeous women) will be tackling one of comics' most popular teams. **Gen13: Ordinary Heroes** will be a two issue mini series, featuring both script and pencils from the talented maestro.

DEATH

She's back! After too long of an absence in a book of her own, comicdom's favorite embodiment of the Grim Reaper is returning to an all-new series. **Death: The Time of Your Life** will be handled by the creative team from the original **Death** mini-series: writer Neil Gaiman, penciller Chris Bachalo, and inker Mark Buckingham. Good news indeed for us **Sandman** fans.

SIN CITY

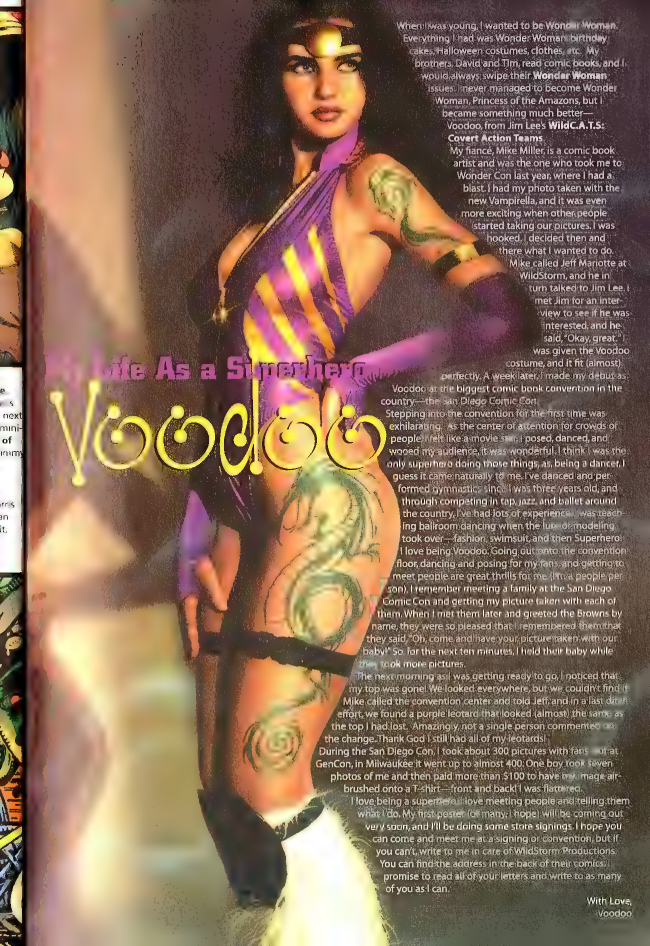
Yes we love this city! Regardless of how sick, base, and vile the inhabitants and happenings are in Frank Miller's crime-laden city, we always want to visit. With the arrival of the newest **Sin City** opus, subtitled **That Yellow Bastard**, we get to pay a return visit. We wish Frank would let us visit every month, though.

AMANDA CONNER

Starting her career off with such books as **Barbi Soulsearchers and Co.**, and **Gargoyles**, Amanda poised to join the ranks of the heavy hitters. Her two projects will be pencilling both the **Tomoe** series from Crusade and the pivotal **Vengeance Vampirella** #25. Both projects will be inked by J Palmiotti.

CYBERFROG

Ethan Van Sciver's wacky new character from Ha Comics has become a hit. Van Sciver's cybrid of a alien space ship and a frog has a quirky style to and as we all know, readers are in the mood for something different these days.



When I was young, I wanted to be Wonder Woman. Everything I had was Wonder Woman: birthday cakes, Halloween costumes, clothes, etc. My brothers, David and Tim, read comic books, and I would always swipe their **Wonder Woman** issues. I never managed to become Wonder Woman, Princess of the Amazons, but I became something much better—Voodoo, from Jim Lee's **WildC.A.T.s: Covert Action Teams**.

My fiancé, Mike Miller, is a comic book artist and was the one who took me to Wonder Con last year, where I had a blast. I had my photo taken with the new Vampirella, and it was even more exciting when other people started taking our pictures. I was hooked. I decided then and there what I wanted to do.

Mike called Jeff Mariotte at WildStorm, and he in turn talked to Jim Lee. I met Jim for an interview to see if he was interested, and he said, "Okay, great." I was given the Voodoo costume, and it fit almost perfectly. A week later, I made my debut as Voodoo at the biggest comic book convention in the country—the San Diego Comic Con.

Stepping into the convention for the first time was exhilarating. As the center of attention for crowds of people, I felt like a movie star. I posed, danced, and wooed my audience. It was wonderful. I think I was the only superhero doing those things, as, being a dancer, I guess it came naturally to me. I've danced and performed professionally since I was three years old, and through competing in tap, jazz, and ballet around the country, I've had lots of experience. I was teaching ballroom dancing when the lure of modeling took over—fashion, swimsuit, and then Superhero! I love being Voodoo. Going out into the convention floor, dancing and posing for my fans, and getting to meet people are great thrills for me. (I'm a people person.) I remember meeting a family at the San Diego Comic Con and getting my picture taken with each of them. When I met them later and greeted the Browns by name, they were so pleased that I remembered them that they said, "Oh, come and have your picture taken with our baby!" So for the next ten minutes, I held their baby while they took more pictures.

The next morning as I was getting ready to go, I noticed that my top was gone! We looked everywhere, but we couldn't find it. Mike called the convention center and told Jeff, and in a last ditch effort, we found a purple leotard that looked (almost) the same as the top I had lost. Amazingly, not a single person commented on the change. Thank God I still had all of my leotards!

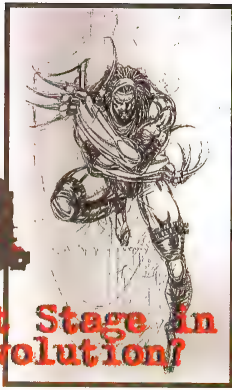
During the San Diego Con, I took about 300 pictures with fans. At GenCon, in Milwaukee it went up to almost 400. One boy took seven photos of me and then paid more than $100 to have my image airbrushed onto a T-shirt—front and back! I was flattered.

I love being a superhero. I love meeting people and telling them what I do. My first poster (of many, I hope) will be coming out very soon, and I'll be doing some store signings. I hope you can come and meet me at a signing or convention, but if you can't, write to me in care of WildStorm Productions. You can find the address in the back of their comics. I promise to read all of your letters and write to as many of you as I can.

With Love,
Voodoo

DefCon 4

The Next Stage in Comic Evolution?



by
Michael Gilman

Matt Broome

What makes a miniseries successful? Great art? Awesome action? Excellent story? All of the above? Whatever it is, WildStorm Studios, Jim Lee's rather large corner of the Image Universe, has what it takes and then some.

Just take a look at 1994's blockbuster and oh-so-sexy **Gen13** miniseries, which burned up the charts so fast that WildStorm couldn't release the regular series quickly enough to quench the thirst of fan demand. When **Gen13** finally did graduate from a miniseries to full-fledged ongoing series, the response was nothing less than scorching.

Get ready for the fire to spread again this February with the release of what promises to be the next sizzling series from WildStorm, **DefCon 4**. This is no ordinary miniseries, however. It is also a milestone in the pages of comic book history as it is WildStorm's first venture into the realm of the creator-owned series. **DefCon 4** sprung to life from the mind of former **StormWatch** artist Matt Broome who, along with the help of co plotter Brandon Choi and scripter Jeff Mariotte, has crafted a fantastic tale of vast proportions.

"The storyline for **DefCon 4** was put together by me and Brandon," Broome says "and we literally assembled it like a movie screenplay. It was not written like a comic book script and was never intended to be. The story is designed to be patient and take its time in the telling. We're not in a hurry with this."

When and Where?

Set in the far future—the year 2131 to be exact—**DefCon 4** is WildStorm's first venture into the hard-hitting realm of cyberpunk and science-fiction. Like most cyberpunk settings, **DefCon 4**'s vision of the future is an apocalyptic one.

"**DefCon 4** is at its most basic level, about the state of affairs of the future," explains Broome. "Things have gotten real bad, both with the environment and humanity. Everything has just gone to hell."

In order to accentuate and take advantage of this situation, all of **DefCon 4**'s action takes place in a giant techno-megalopolis known as NovoTokyo. And action is a commodity which the series has in spades. The book's setting is strikingly reminiscent of scenes from Ridley Scott's eternally-hip movie ***Blade Runner***, done-up the high-anime style of Katsuhiro Otomo, creator of the acclaimed manga and anime masterpiece ***Akira***.

"**DefCon 4** is the first totally creator-owned book coming out of WildStorm, so there was a lot of pressure for me to produce this book," Broome explains. "Consequently, I wanted to do something that took full advantage of it being creator-owned, so I went to my strongest influence, which has always been anime and manga. I wanted to introduce that influence of artwork to an American market while, at the same time, finding a happy medium between the two. When the art

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...ounds," it doesn't work, It's too foreign. American readers ... not really see what the heck is going on then. I don't ... you can really introduce that format in its purity to the ... mainstream American comics audience, mainly because there's a ... fundamental difference, whether people want to admit it or not." ...ann's goal, then, is to draw on and capture the feel and ...ovement of anime and manga and present it in a form that ...American audiences will understand and even crave. Also, ...ann acknowledges that **DefCon 4**'s uncanny resemblance to *Blade Runner* ... no accident, and he's glad he was able to pull it off as ...well. He said of "*Blade Runner* is my favorite movie of all time. It's ...ill incredible, especially the special effects, and it's over ten years ...old and I often wondered why nobody ever tried to follow ***Blade Runner*** ...in a future storyline sense. Then, when I started this book, ...I figured out why; it's very labor intensive and there's no easy way ...to do it, no short cuts to take. I've gotten used to it now, but it ...was rough going in the beginning."

Novo Tokyo

...e first introduced to the monstrous city-state of ... Tokyo via a vivid double-page spread dominating pages 2 ...and 3 of *DefCon 4* #1, a searing artistic device that acts as an ...establishing shot to the look of the city.

...Ann really have a detailed schematic of NovoTokyo," explains ...Jeff Mariotte. "Our goal was to provide readers a cohesive, ...consistent reference point to the goings-on in ***DefCon 4***." This ...is apparent as the story moves through the city and all the buildings remain relative to one another, as if the reader is ...touring an actual city, making for a more realistic and absorbing reading experience.

...Built in the background of both the city and the overall story floats a mysterious figure, part wizened grandfather, part all powerful god, called The Patron. Though respected by all, it is unclear as to whether The Patron is the leader of the world or just the vast city-state of Novo Tokyo

And Broome likes it that way. "The role of The Patron is ...ne of the big secrets here. I want all the readers to be wondering why everyone looks up to him so much as they're led ...to believe is the case to issue."

...Although set in a fantastic future world, the story of **DefCon 4** ...is centered around four ordinary people who are happy in their day-to-days until through mysterious and not-fully-explained ...circumstances they become something other than normal. These four ...are Kiyoshi Miko, a fifteen year old girl; Jadon, a physically ...challenged college professor of history and philosophy in his thirties; Ryka, a twenty-something painter; and a pleasure-seeking vixen who owns and frequently uses a computer program that generates virtual lovers. All of them share a series of similar dreams so vivid and compelling as to inexplicably draw these four beings together to undertake a mission that will change their lives forever. Should they succeed, they will wipe out their own existence as if they had never been born.

"These characters are heavily involved in trying to figure out a lot of things about themselves because their identities are really stripped away from them at the onset of the series. They're going through quite a bit of hardship, to say the least, which is dealt with a lot in the first miniseries," says Broome "In most first miniseries, the group usually just starts fighting with no explanation, but the first issue of **DefCon 4** consists almost wholly of character development. And while it's not a soap opera, we do delve into these characters' day-to-day lives and really get to know something about them before the whole thing takes a different twist and they get involved in this mysterious mission."

They're Not Superheroes

Broome is emphatic in stating that these characters are not superheroes. Mind you, that does not mean that they are helpless—they carry plenty of artillery (well more than plenty, actually) and are not without powers, although their powers are more confined to enhanced attributes like acrobatics rather than over-the-top abilities like flight.

"What I wanted to do was get away from superheroes," Broome confides. "Just to be real honest, I, on a personal level, am tired of superheroes. After three short years in comics, I didn't want to do superheroes when I started my own creator-owned book." This might seem like a strange rationale coming from someone who has spent the last three years of his life drawing superhero comics, working most recently for WildStorm, a company that has built its reputation on really cool superheroics.

But Broome has his reasons. "I came up with the idea of getting away from superheroes because I wanted something kind of like **Batman**, which was without a doubt one of my favorite comic books growing up. It was definitely one of my top two, the other being **Spider-Man**. The thing I liked about Batman or Spider-Man then was that there was always this element that, if I could figure out a way to come up with a liquid web, I could be Spider-Man. And there was always a similar element that, if I could come up with the gadgets and learn to use them like Batman, I could be Batman. As I got older, I still felt that way. Even a little bit of me now as an adult feels that way. It wasn't out of reach like being a mutant or being able to fly. Whenever I saw a character fly, it was hard for me to relate to that. That was more of a fantasy than a reality. So I wanted to create a book that took place in the future but was just a story's throw away from reality. Everything in this book might not happen in a couple of years but could definitely happen a few years further down the line. The setting for **DefCon 4** is really an extension of now. Everything is based from now, everything was referenced from now."

Broome and the Big Picture

Broome definitely has a big story to tell with **DefCon 4**, and he plans to continue his ideas and concepts nearly indefinitely. "When I put this together with Brandon and we fleshed out our ideas, we found we had enough material to take us through six or seven years of story. The bible for **DefCon 4** is huge... the treatment alone is ten pages long. And I plan to keep **DefCon 4** coming as long as there is a **DefCon 4** story to tell."

Broome plans to start work on the second miniseries before the first is released in February. While the book is a series of rotating miniseries, he plans to release eight or nine issues of **DefCon 4** every year.

"I plan to have each subsequent mini-series ship about two months after the one before," explains Broome. "The difference between **DefCon 4** and an average monthly comic book is the quality—**DefCon 4**'s quality will be much higher than a regular monthly. I don't think I can personally create a book in 30 days

that's worth $2.50. The most important thing to me is a damn good story. I hope people don't look at this initially and think it's an art-driven book because this IS a damn good story. This is something that people are going to want to know the end to, and it would be a shame not to be able to tell it."

Broome began his career in comics as the artist on **X-Force**, beginning with issue #26, which was followed a year later by his work as penciler of WildStorm's **StormWatch**.

"I've wanted to draw comics since I was three. I didn't want to be a football player, I didn't want to be a baseball player or a basketball player; in high school, I didn't get into girls or cars, I always drew. There was never anything else I wanted to go to college for, it was always comics. My love for comics is just tremendous," Broome decares.

On **StormWatch**, however, the rigors of being forced to keep a monthly schedule began to slowly wear Broome down, and he fell behind on the book, causing it to ship late. "Shortly after I moved onto **StormWatch**, I got into a situation where time wasn't on my side. It basically turned out to be another monthly grind."

With **DefCon 4**, however, Broome has made it a personal goal of his and a promise to his fans not to fall behind. He has worked out a system enabling him to keep right on schedule, primarily centered around **DefCon 4**'s interconnected miniseries format. Plus, he feels that this is one of those special projects that only comes along once in a lifetime.

"This is kind of my dream project," he admits. "By the time I got the go-ahead from Jim [Lee] to do my own project, I immediately got to planning and scheduling, and I started the character designs. In fact, I insisted on not getting any help at all with the character designs. The most important thing for me on **DefCon 4** was to try to introduce a fresh format to comics. The fact that there are so many things in this book that are time consuming and hard to draw was intentional. It was to try and introduce a whole, fresh scenario into comics. I was trying to make sure that every single page in this book held up to the page before, not just the front cover and not just six or seven pages on the inside that can sell the book. That was without a doubt, and still is, my driving force behind this book: To make sure that everything in this book stands up on its own and that it's not just another superhero book. The characters are still involved in these super-sensation action sequences, but they take a long time to plan out to make sure they're dramatic and exciting."

A Team Effort

Even though he didn't want any help on designing the book, Broome was realistic enough to know he needed help with the production. "I'm drawing from a different influence than the established, older artists. There are a lot of elements present that are very non-traditional for American comics. There are huge city scenes and huge action sequences that don't focus on the heroes, but spend more time explaining the environment and giving equal time to the villains. The book definitely has a different feel to it. A lot of my influence on this book is European and Japanese, not American. What I'm trying to do is put it in American format, which is really tough at times because of the multi-panel storytelling and all the stuff that's going on. I needed someone who could help me with that."

Enter Edwin Rosell, a mostly untried inker who had inked a few pin-ups and an issue of **Backlash** for WildStorm. Rosell had the uncanny luck to be in the right place at the right time.

"He's unbelievable," Broome says. "Edwin was actually new to the studio and had nothing to ink, and I was in need of an inker. But I wanted someone I could have a long-term relationship with for several years to come because I knew I was going into a project where I could pretty much set my own path. We just ended up talking one day in my office and there it was. We both ended up working together. He did the first promo piece which I still haven't decided yet if I'm even going to publish. It was absolutely amazing. He did a great job of adding his own spin to it and embellishing and everything else."

Broome has also gained allies in veteran WildStorm colorist Wendy Fouts, who uses everything from watercolor to marker to airbrush for the coloring of **DefCon 4**, and scripter Jeff Mariotte, writer of **Gen13** #2 (miniseries), **WildC.A.T.S Adventures**, **Backlash** #1 11, and, currently, **StormWatch**.

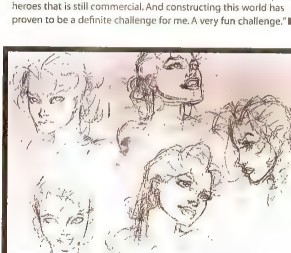
"After I plot the book," Broome explains, "Jeff sits down and makes sure that the story all conforms and meshes together. **DefCon 4** is a good example of a lot of people working together. I got a tremendous amount of help on this book from a very talented group of people. And besides the assistance from Edwin, Wendy, and Jeff, Jim [Lee] really completely gave me my way."

What Do We Call It?

DefCon 4 was, almost from the get-go, a strategically planned event. The character designs, the scheduling, everything, until it came to how to name the book. That was a lucky accident.

"I was having a hard time naming the series," Broome confides. "All the names that had been suggested were just too 'comic-booky' for me. None of the characters have these superficial names. There are no goofy codenames. It's just straight out: Diana Jadon, Miko and Ryka. That's it. We tried to come up with cool-sounding names that could give you the same emotional response as superficial names. I was looking through a military book that Sean Ruffner [current writer of WildStorm's **Backlash**] had given me, and while I was going through the glossary, I was coming across a lot of military terms. Now **DefCon 4** is not a military book in the true sense of the word, but it is in a more metaphoric type of way. I thought I could find something to my liking in there. That's when I came across the name DefCon. It had a certain ring to it that I liked. There were four members to the group so I named it **DefCon 4**. The funniest part is that I learned later that DefCon 4 is a stage, the final stage before the brink of catastrophe, or, in our time, nuclear war. So it was perfect because it fit the mood of the story to a T, as the state of affairs in this book have the world teetering on the brink of armageddon. It's pretty crappy state of affairs, but it's not just a total downer book. People have to be patient and give it a while. If they want this happy-go-lucky book, **DefCon 4** isn't it. I think this book has a degree of a comedic edge to it, but it's very minor. This book is more along the lines of a slow, patient dramatic movie rather than a popcorn, Saturday morning cartoon."

WildStorm also plans to release **DefCon 4** in a new, never-before-seen, top-secret format which Broome is sure will blow comic book fans away. "To my knowledge, this has not been done before. It's not a gimmick, it is the format that this book will stay in for the duration of its existence. It is completely different from anything else as far as how we're packaging the book. But I really think **DefCon 4** will be completely different from anything else on the market simply by what it is: a comic book without superheroes that is still commercial. And constructing this world has proven to be a definite challenge for me. A very fun challenge."



A MAN & HIS ELF
A TALK WITH THE POISON ELVES CREATOR
by
Joseph S. Newcomb

…w Hayes last year at a comic book
… North Carolina. He was a lot of fun.
…ly is he personable, but he is one of the
…t and best talents to come to our
…n quite a while. Drew's creation, the
…phur, has been with us for several years.
…s Drew's move to Sirius which
…ht Poison Elves out into the light. Still a
…blisher at heart, Drew talks about his
…hip with Sirius, his elf, and the future.

In the Beginning...

…t always enjoyed drawing. "I never really went
…on or another, I just kind of played around
…s real young. Around the time I was 11 or
… I wanted to start drawing humans better, so I
… Manga stuff, Battle of the Planets,
…k stuff like that and learned how to do
… that. Gradually, I've evolved to having more
…influences."

…ny year for Drew, it was the year he made
…e became a self publisher, "I had just gotten
…dish washing job and decided that was the
…le job I was ever going to have." But it was not
…ot Drew actually got it all together. "I said I
… of two things, I could just suffer through
…oma a commercial artist or I could do
…ve always wanted to do. I kind of thought
…ey the comics thing when I was young so I
…s and drawing tampons and beer cans and
…hole life and wishing 'Why didn't I try when I
…' so I decided 'Okay, college is always going to
… might never have this fire under me again,'
… give comics a shot." And give it a shot he
…

…shing has experienced several "booms," and
… very major example. Self-publishing
…oom," and this situation has helped out
…ks. But it wasn't always so easy, "Right before
… came out I had amateur optimism like 'let's
… opies, we'll make a million dollars, every
…g to love me, I'm going to change this whole
…dustry. Then you get the orders for your first
…ike 2,500, and then they drop from there."
…would Drew hop in the way-back machine
…back to the start to avert the misery? "I still
…ked, looking back on it, if I would do it again
…ing what I would have ahead of me, I think
…ly would." Drew pressed forward and kept his
…ne. "By issue ten, after I'd renamed it Poison
…n unnamed Distributor] dropped it complete-
…ly messed my world up. If there was anytime
… closer to quitting it was right then and there. I
… basically when everything became really clear
…as when Drew Hayes was really born. Before
…just kind of like 'lalalalala' and then that hap-
…t all right, 'this whole f**king industry's out to
…he cynical, bitter, and somewhat paranoid Drew
… born

Those Crazy Fans...

… you're a fan of the old or the new, if you've
…ed out the letters or the editorial you know
…speaks his mind and cares about his readers.
…to give the readers something, a little bit more
…ny something for them to identify with. I think
…ou read Poison Elves see that, they see some-

thing in there that they can identify with."

"Once somebody picked it [Poison Elves] up, I never lost them. Th response was good, I just didn't have the capability of getting th word out except through word of mouth, and I was totally inter rest on that."

Drew has developed a rapport that usually takes years to solli

He's done this through the magic of the letters page. "I do general care about Poison Elves readers and I do feel that I have a responsibili them." That responsibility goes farther than Drew could have imagine extends deeply into his personal life. "I did [recent editorials] concernir [my] divorce because I didn't know, within two to three months or wh er down the line, how hard it was really going to hit me, and if I was go to miss an issue or two over it." But it's more than just missing an issue two, "I feel that when something happens to me that greatly affects m or something like that, that if I don't tell my readers about it, that I'm h ing a secret from a friend. I mean, I can't in good conscience pretend th everything is okay when everything isn't, and just kind of 'lalalala' through my editorials, my powers of bulls**t don't work that way." Nov that the heavy stuff is out of the way, Drew can focus on the book and things those Poison Elves fans do for a little attention.

Not only are Drew's fans loyal but according to Drew, "I've seen and heard Poison Elves readers do things that I haven't seen or heard othe comic book readers do, and that makes me feel very good and it's kinc scary." This one sounded too good to not follow up. "I did a Texas tour, straight down the middle of Texas, and this one reader named Bill mac knife. He forged Lusiphur's knife and gave it me. I mean the thing is jus incredible. There's another reader that got a tattoo of Lusiphur's face r ning from his ankle up to his knee. Little things like that come up once awhile." But is this "cult of Lusiphur" a good thing? "At the same time, p of me wants to smack around the guy that got the tattoo and say 'Wha have you done?' But the other half is like 'Okay, that's cool.'" The "Poison Elves craze" is not limited to the fans, retailers have caught the bug as v "Some retailers in Florida sent me a video where they did a live windo display of Poison Elves. They all dressed up like characters from the bo and did this live window display and then later that night, they did all these skits in the store of Poison Elves things. These guys, they're runni around with these ears taped to their head and beating each other wit swords and stuff and I'm just going 'my God, these people would have lived a normal life if it wasn't for me.'" Yeah, but who wants to live a normal life?

"I just want to kind of give them a laugh and then hang out their Wall of Fame that we box with, or do whatever their want to with, and they just be all impressed."

-Drew Hayes

Drew Piss'd Off The People of Elfquest (kind of)

There's only so many books about elves out there, was only a matter of time that Drew and Warp Graph [publishers of Elfquest squared off. I totally realized about Elfquest when I started coming out, and the d ences between Poison Elves and Elfquest are like nig and day. So one of the things I thought of was a little campaign motto, 'Sick Of Cute Elves.'" Being a comics for many years, I remember seeing those ads. A lot of other people saw them as well, including the publishers of Elfquest. "I t I was on about my ninth issue and I saw this ad in the Comic Buyer's Guide, just a splash page that at the top said 'not cute' and I was like 'w I got their attention.' It went on and said 'cute is pure poison as far as w concerned.'" While this "retaliation" took Drew by surprise, it didn't stop him from his mission, "It was actually, to be quite honest, a lot less mali cious than I was being, because I was serious. I did kind of feel bad. For about five minutes I felt bad." The "battle" waged on, "At the time no ma what I did, people weren't going to stop reading Elfquest to read Poiso Elves. So I figured that I could do ads with Cutter getting his head blow off and it wouldn't effect their readership, however it might effect my l stability. In [I, Lusiphur] number nine, I kind of went on this barrage abo Elfquest. I did this 'Elfquest is cute, I am not cute, this is why I think that sent that off to the printer and the second or third day it was there, Richard Pini calls me up to just talk, just be friends. I'm just going 'well, there's this thing that's at the printer right now...'" Out of all of this cam Drew Hayes back-up titled "Hunters" which ran through all the Elfquest books in February of 1993. How's that for forgive and forget?

THE INEVITABLE COMPARISON

TO CEREBUS

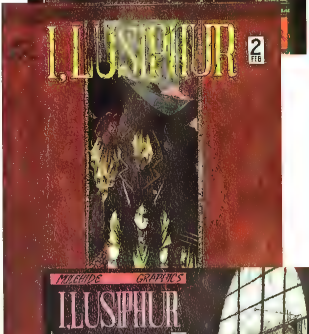
[illegible], nothing could stop me. I had to bring up Dave [illegible] bus to Drew. He took it pretty well. I mean both [illegible] e in a past age, drink, wield a sword, are extremely [illegible] ssed, and have outspoken creators. Drew seems to have the same rapport with his readers that Sim has, as well as having the same vision of storytelling. I asked Drew point blank [illegible] ught of the comparison, "I can't say you're full of it because when I was reading comics when I was about 11 or 12, [illegible] Cerebus. I got into it around issue 20 and other [illegible] and went but I always read Cerebus. So I can see [illegible] m would influence me whether I liked it or not. But [illegible] time, my ambition has never been to be like [illegible] , banging all this up I must have stirred up some[illegible]thing in me with a mischievous side. He said with a laugh, "I'm going to [illegible] ng side or I might go to 301 just to piss him off." Now [illegible] be something?

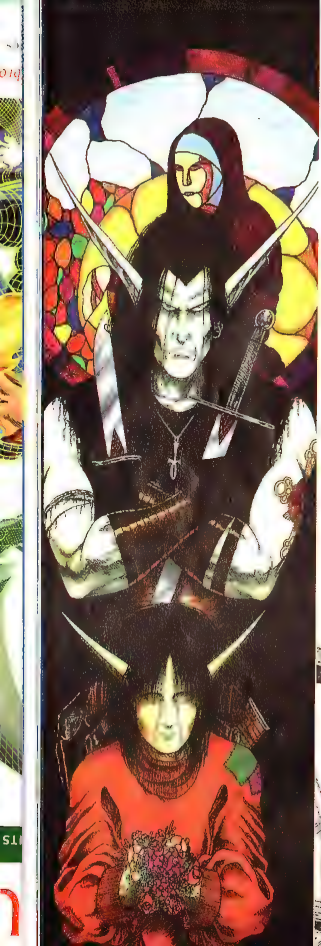
HAYES THE ART OF THE DEAL

[illegible] Drew Hayes brought his Poison Elves to [illegible] normal one. Drew himself describes the [illegible] really bizarre." This is how it all went down, "I had known Robb Horan of Sirius for close to a year and [illegible] to me, he was Sirius. All this time I was talk[illegible]ng to him, I had never heard of Sirius, until I saw Drama. We [illegible] and he was really helpful with Poison Elves [illegible] he calls me up and he's like 'How would you like [illegible] do a cover for you?' and I said 'I would love [illegible] to do a cover for me.' So he hooked Joe and I [illegible] were talking and Joe was asking me a lot of really in-depth questions about self-publishing and the history I'd gone through and what I was doing at that [illegible] and my eternal paranoia, I kind of thought that a lot of the questions he was asking sounded really funny, like he was asking a little bit more from curiosity sake, like he was plotting at something. He was feeling me out basically. Are you following all this? There will be a test.

I called up Barry Blair [Warp Graphics] who's been a friend of mine for a while and I was like 'Okay, Barry, I'm going to relay this conversation to you, and you tell me what you think it sounds like.' 'You know what it sounds like, it sounds like Sirius is hunting for you.' I thought 'no [illegible] ' basically went over to Robb's house a cou[illegible]ple weeks later and asked, 'Are you looking to publish Poison Elves?' Now the funny thing is that Joe was just asking innocently." But wait, there's more, "Robb was thinking of asking me, I'd like to join Sirius but he hadn't told anybody that. Joe really freaked him out when Barry Blair [illegible] house and says 'Are you looking to publish Poison Elves?' It was because of that asking that about six [illegible] dancing around each other between Rob and I [illegible] because the cat was out of the bag. I knew, he knew, [illegible] then things just kind of went on from there." I hear that all big deals go down this way.

[illegible] to leave all the fame and glamour of the self-pub[illegible] I was a pretty easy one for Drew to make. It all came [illegible] thing, "I mean I didn't get into comics to do comic [illegible] t want to be a comic book guy. I wanted to do [illegible] and only Poison Elves." That determination has paid [illegible] and for his new publisher, "The highest I ever got [illegible] ng, even getting into a second printing of a book, [illegible] about 6,500. The lowest the orders have gone [illegible] th Sirius, they went down to 18,000." So all in all Drew [illegible] the place, "Sirius, more than I think it could ever know, [illegible] out of the fire," but is he happy? "I couldn't be happier. I mean points in self-publishing, when I'd score a major [illegible] when the circulation would go up 1,000 or something





like that, I wasn't anywhere near as happy then as I am now."

Going from the world of being your own boss to the world of having a publisher and someone to answer to can make for rough times. Fortunately, Sirius is cool as cool can be. "I know what self-publishing is like, but at that same time I do have all the freedom of a self-publisher. They're my publisher and they just let me be the creator and I create 22 pages of what I want. They publish it and they're really good at keeping that distance and not trying to tell the story for you. When I first joined up Robb said 'we will not editorialize or tell you what to do or try to control you in any way, but if I make a story suggestion from time to time, is that okay' and I basically just said 'yeah, but it's got to be okay if I don't listen to you.'"

I Got An Elf And I'm Ready For The Future

Sirius knows what it's doing, and so does Drew. The old stuff by Drew Hayes is skyrocketing in price due to demand and low print runs. Most of it is very unattainable for someone who just wants to read it. Enter the trade paperbacks. "What we're going to do is after the first trade comes out, issues one through six, we're going to do the next one, issues seven through twelve, three months later. Then three months after that we'll do thirteen through twenty, then we're going to start doing the Sirius stuff in increments of six."

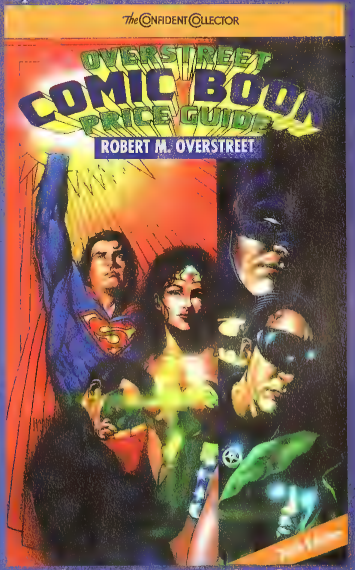
As far as the continuing monthly series goes, "I always find that really hard to answer because I usually do these interviews on a state of mind of somebody reading it [Poison Elves] who has never read it. I suppose when I'm hitting Bone numbers I can start talking like everybody's familiar with it." I think it's safe to say that more and more people are becoming familiar with Drew and Lusiphur, and it's definitely got a lot more kills per issue than Bone. ■

ON SALE!

26th Edition of the popular Overstreet Comic Book Price Guide

More informative then ever, this huge jam-packed edition contains:

- *Huge full-color section!*
- *Comprehensive listing of comic book publishers and famous characters.*
- *Listings of the "Greatest Books of all time"!*
- *Where to buy & sell comics.*
- *Updated market report, pricing news, and insider tips.*
- *The most up-to-date pricing information anywhere!*



Look for it at your favorite comic shop!

AVAILABLE APRIL, 1996!

NIGHTS SPENT UNALONE

CHAPTER 4

with...

Don McGregor
as
"The Writer"

Esteban Maroto
as
"The Artist"

Michael Delepine
as
"The Letterer"

with
Digital Chameleon
doing
"Color Design and Separation"

and
Charles S. Novinskie
Jim Salicrup
and
Dwight Jon Zimmerman
as
"The Editors"

starring...

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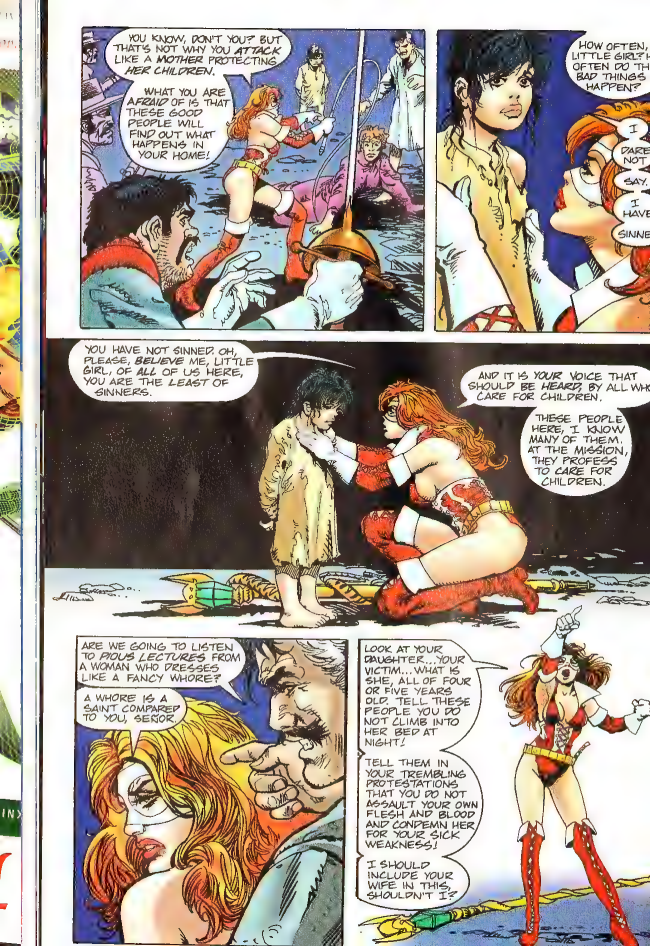
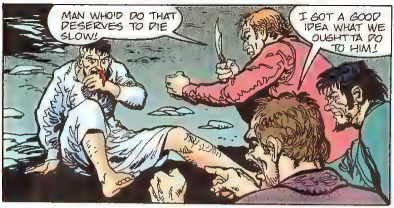
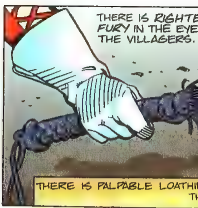
THE CONTINUATION OF OVERSTREET'S EXCLUSIVE SERIAL BEGINS ON THE NEXT PAGE.
SO WHAT ARE YOU WAITING FOR?

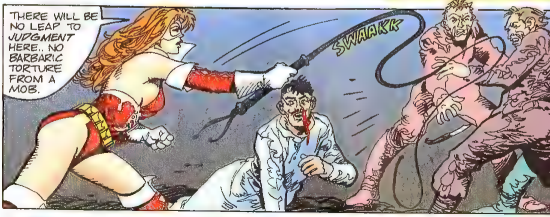
YOUR EYES ARE NOT THE EYES OF AN INNOCENT MAN!
AND YOU HAVE THE CAJONES TO TALK TO ME OF WHAT IS RIGHT WHEN YOU ARE SCARING AND SLAPPING THIS LITTLE GIRL?
SHE IS MY DAUGHTER.
OH, I SEE. AND THAT GIVES YOU THE RIGHT TO THREATEN AND BEAT HER AND USE YOUR SIZE TO INTIMIDATE HER!
WOULD YOU LIKE TO TRY TO DO THAT TO ME?
COME! HERE'S YOUR CHANCE! YOUR HANDS ARE FREE!
OH, LOOK! IT APPEARS WE ARE DRAWING AN AUDIENCE!
PERHAPS THE SOLDADOS AND REGENCY ADMINISTRATOR PLUS THE PEOPLE YOU LIVE NEAR--
--WOULD LIKE TO LEARN WHY YOU CHASE YOUR DAUGHTER THROUGH THE NIGHT!
YOU HAVE NOTHING TO DO WITH OUR FAMILY!
YOU STAY OUT OF THIS!
NOT TONIGHT, SEÑORA. NOT IF I AM RIGHT ABOUT MY SUSPICIONS--
--OF YOUR FAMILY'S SHAMEFUL SECRETS!


YOU KNOW, DON'T YOU? BUT THAT'S NOT WHY YOU ATTACK LIKE A MOTHER PROTECTING HER CHILDREN.
WHAT YOU ARE AFRAID OF IS THAT THESE GOOD PEOPLE WILL FIND OUT WHAT HAPPENS IN YOUR HOME!
HOW OFTEN, LITTLE GIRL? OFTEN DO THE BAD THINGS HAPPEN?
I
DARE NOT
SAY.
I HAVE
SINNE
YOU HAVE NOT SINNED, OH, PLEASE, BELIEVE ME, LITTLE GIRL, OF ALL OF US HERE, YOU ARE THE LEAST OF SINNERS.
AND IT IS YOUR VOICE THAT SHOULD BE HEARD, BY ALL WHO CARE FOR CHILDREN.
THESE PEOPLE HERE, I KNOW MANY OF THEM. AT THE MISSION, THEY PROFESS TO CARE FOR CHILDREN.
ARE WE GOING TO LISTEN TO PIOUS LECTURES FROM A WOMAN WHO DRESSES LIKE A FANCY WHORE?
A WHORE IS A SAINT COMPARED TO YOU, SEÑOR.
LOOK AT YOUR DAUGHTER... YOUR VICTIM... WHAT IS SHE, ALL OF FOUR OR FIVE YEARS OLD. TELL THESE PEOPLE YOU DO NOT CLIMB INTO HER BED AT NIGHT!
TELL THEM IN YOUR TREMBLING PROTESTATIONS THAT YOU DO NOT ASSAULT YOUR OWN FLESH AND BLOOD AND CONDEMN HER FOR YOUR SICK WEAKNESS!
I SHOULD INCLUDE YOUR WIFE IN THIS, SHOULDN'T I?

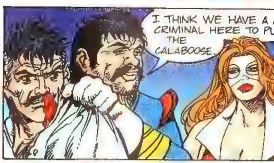
I SUSPECT THAT NEITHER [illegible] EVER EXPRESSED IT IN [illegible] HE KNOWS WHAT IS [illegible] ONE.
I COULD USE THE WHIP OR SWORD, OR EVEN THE CARILLO SCEPTER ON YOU.
SWIIIP
SH
BUT I FIND WITH YOU--
--IT'S MORE SATISFYING TO USE MY OWN HANDS!
SWUK
SUCH PHYSICALLY ANGRY FEELINGS ARE UN-LADY-LIKE, I KNOW.
BUT CONSIDERING YOU ARE SUCH AN UNMANLY MAN--
SHIFF
-- THERE'S A CERTAIN POETIC JUSTIC TO IT.
SMUSK
I DIDN'T WANT TO... TO DO IT. I COULD NOT... HELP MYSELF.
THAT
DOESN'T
HELP HER!
WHUK


MAN WHO'D DO THAT DESERVES TO DIE SLOW!
I GOT A GOOD IDEA WHAT WE OUGHT TA DO TO HIM!

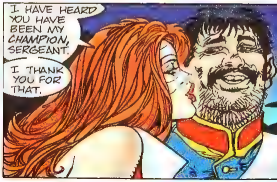

THERE IS RIGHTE FURY IN THE EYE THE VILLAGERS.
THERE IS PALPABLE LOATHI


THERE WILL BE NO LEAP TO JUDGMENT HERE. NO BARBARIC TORTURE FROM A MOB.
SWARKK

SERGEANT GARCIA, PLACE THIS MAN WHERE HE CANNOT SCAR CHILDREN AGAIN.
AND SEE THAT SOMEONE COMFORTS AND TAKES CARE OF THE LITTLE GIRL.


I THINK WE HAVE A CRIMINAL HERE TO PU THE CALABOOSE.

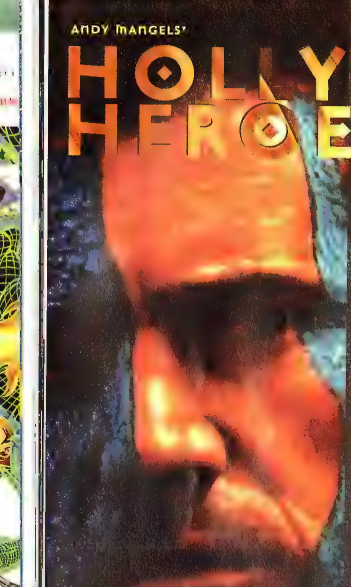
YOU AND I AGREE, SERGEANT.


I HAVE HEARD YOU HAVE BEEN MY CHAMPION, SERGEANT.
I THANK YOU FOR THAT.

COULD PUNISH HER ALSO.
OH, BEFORE I ESCAPE, SERGEANT, MAY I SAY "GOODBYE" TO THE LITTLE GIRL?
MAKE IT QUICK, SEÑORITA. IF THIS GETS BACK TO CAPITAN MONASTERIO, HE WILL CURSE ME OUT UNTIL HIS VOICE IS HOARSE--
--AND THEN HE WILL BLAME ME FOR GIVING HIM A SORE THROAT.
CARMEN de ANZA HAS SEEN DISTURBING FANTASIES COME TRUE.
--SEEN HER FATHER BLEEDING, HER MOTHER STRICKEN, AS IF WITH A FATAL DISEASE--
--AND SHE WANTS TO RUN TO HER PARENTS FOR FORGIVENESS AND COMFORT--
--BUT CANNOT BECAUSE SHE IS TO BLAME THAT SUCH TERRIBLE THINGS HAPPENED TO THEM.
I DON'T EVEN KNOW YOUR NAME. I DO NOT KNOW WHAT TO SAY TO YOU.
I KNOW EVEN MY PRESENCE MUST BE CONFUSING TO YOU. I WISH YOU HAD NOT HAD TO SEE ALL THAT HAPPENED
I HOPE YOU CAN COME TO UNDERSTAND ONE DAY... THAT ANYTHING I DID... WAS ONLY TO PROTECT YOU... HELP YOU.
PLEASE, LITTLE GIRL, AT LEAST KNOW THAT IN YOUR HEART.
AND LADY RAWHIDE PRAYS TO GOD IN HEAVEN THAT THE LITTLE GIRL WILL CRY--
--THAT TEARS WOULD SPILL FROM HER YOUNG EYES--
--FLOOD HER [illegible] WITH GRIEF
BUT THE LITTLE GIRL STARES STOICALLY--
--AND THE ONLY TEARS ARE IN LADY RAWHIDE'S EYES--
--BUT THE TEARS SHE SHEDS WILL NOT RELEASE THE LITTLE GIRL FROM THE MEMORIES OF NIGHTS--
--WHEN SHE WAS UNALONE.
fin

ANDY MANGELS'

HOLLYWOOD HEROES



Welcome to the most up-to-date news column on your favorite comic book/sci-fi/fantasy/horror/animated TV and movie projects. Each month in **FAN**, you'll be treated to more exclusive Hollywood news than you get in any other magazine.

THE PHANTOM WALKS

Paramount's *The Phantom* is deep into filming in Thailand, Australia, and Los Angeles (anywhere but Africa, where it's set). Billy Zane plays The Phantom, Lee Falk's famous Ghost Who Walks while Cameron Diaz (*The Mask*) plays his girlfriend. The cast also features familiar genre names including Treat Williams, Samantha Eggar, and Patrick Mcgoohan. Jeff Boam did the script, and Simon Wincer (*Young Indiana Jones Chronicles*) is directing, stepping in for the departed Joe Dante. Robert Evans is producing. Look for *The Phantom* to be released Memorial Day weekend in 1996.

GREEN HORNET STUNG

As revealed last issue, George Clooney, hot off *E.R.*, was signed to headline as the *Green Hornet* in Universal and Dark Horse Entertainment's feature film. However, he recently received another movie offer for *The Peacemaker*, the first Spielberg film from DreamWorks, and no relation to DC's whacko Peacemaker character. The offer, and Clooney's acceptance of it, has resulted in some legal wrangling to release Clooney from his *Hornet* contract. No replacement star has yet been named, but Jason Scott Lee (*The Jungle Book*) will still play Kato. Universal still wants the movie on the fast track, so expect casting news soon. The incomparable Sam Raimi will direct.

RETURN OF THE FANTASTIC FOUR

Michael Francis, the scribe behind *GoldenEye*, is currently writing *The Fantastic Four* script for director Christopher Columbus. The script will feature the origin of the FF and their first encounter with Doctor Doom, much as the scrapped Roger Corman film did. Besides the behind-the-scenes talent, the new *Fantastic Four* will have a much bigger budget than the Corman film. Don't expect it soon though. Columbus is first doing the *Planet of the Apes* remake for Oliver Stone, so *FF* will probably be produced in 1997 or later.

DOCTOR WHO TO YOU

Fox's new *Doctor Who* telefilm is getting ready to start production in January. The role of the eighth Doctor will be played by British actor Paul McGann, who has appeared in Disney's *The Three Musketeers*, the underrated *Empire of the Sun*, and the murky *Alien 3*. The telefilm, scripted by Matthew Jacobs (*Paperhouse*), is a co-production between England's BBC and Fox.

PREMIERE DATES

February: *Someone in the Family*, the theatrical sequel to the telefilm and feature *Home Alone*. Kid's short story. Trimark is releasing this one, but don't expect it to have much life.

February 28th: Critics decried the revisionist history of *Pocahontas*, Disney's 1995 animated film, noting that the relationship between Pocahontas and John Smith wasn't as depicted. Yeah, and I bet she didn't have a talking tree, a cute raccoon, and a hummingbird, either. *Pocahontas* is released on video today. Get your copy now!

March 12th: Mel Gibson's fantastic period film, *Braveheart*, will be released by Paramount on video. Although long and very bloody, the film deserved a better reception than the public gave it. A "making of" cassette, *Mel Gibson's Braveheart: A Filmmaker's Passion*, will be available at some video stores as well.

March 12th: Paramount will release on video *Eggs From A Million BC*, the fourth installment in Moonbeam Entertainment's kid series. *Josh Kirby...Time Warrior!* Can the egg-loving kids and his timepod travellers escape the cute but, mummy alien worms?

BIONIC BOOGIE

[illegible] will be returning to the screen again (although this [illegible] screen) for a bionic sock to baby boomer wai[illegible] development at Universal is *The Six Million Dollar Man* with Kevin Smith (who wrote and directed *Malfrats* and *Mallrats*) as the screenwriter. It's unknown whether Lee Majors [illegible] role in the film. Richard Anderson, who portrayed [illegible] in the popular 1974-78 TV series and subsequent telefilms, is executive producer on the project and will probably appear in the movie. Carr D'Angelo, an ex-*Starlog* and [illegible]itor (and a nice guy to boot) is the Universal executive on the bionic pic, though he's not the producer.

CAMERON PLANS BIG

James Cameron is a big talent who makes big movies for big bucks. Naturally they bring in big audiences as well. That's what Fox is banking on, acquiring Cameron's services from the [illegible]. Cameron's first Fox project will be a film about the Titanic set for a mid-1997 release. He'll supposedly follow that up with the long awaited *Spider-Man* (don't hold your breath). *Terminator 3* (he'll be baaaack), and *Anne Rice's The Mummy* (it's a wrap).

TYPECAST ME?

Kevin Sorbo has landed another sword swinging muscle-bound Hercules type role (though this one will be deadlier than his small screen *Hercules* incarnation. Sorbo is planning to take the lead role in *Kull The Conqueror*, a film based on the Robert E. Howard creation. Like **Conan** and **Red Sonja**, **Kull** was a long-lived Marvel comic character (though never a long-running or hit comic). *Kull The Conqueror* is a Universal film, written by Charles Pogue for producer Raffaella De Laurentis. If that last name sounds familiar, Dino De Laurentis produced the *Conan* flicks that helped build Arnold Schwarzenegger's career.

UPN EXPANDS

UPN has dumped *Deadly Games*, but they've added several new [illegible] to their schedule. A cop show called *Swift Justice* debuts in their Wednesday night schedule on March 13th, but work for *The Sentinel* from *Flash* producers Danny Bilson and Paul DeMeo to begin the following week. An commitment for 13 episodes gives work to Richard Burgi, late of *One Life To Live*. Burgi plays police detective James Ellison, who is the lone survivor of a Special Forces helicopter crash in Peru. After recovering in the jungle for eighteen months, he returns to Seattle to discover he has heightened extra-sensory powers. Aided by Ellison's Sandburg (Garrett Maggert), an "offbeat expert in anthropology and precivilized cultures," Ellison uses his new powers to fight crime. And they said "buddy cop" shows couldn't get any stranger. An "offbeat expert in anthropology and precivilized cultures? *Please.*

THE CRYPTKEEPER RETURNS

Ripper can't keep a good ghoul down! The Cryptkeeper cackles his way back again on HBO this Spring, with 13 all-new *Tales from the Crypt* episodes. This year filming will take place in England, bringing a new flavor to the series. The new *Crypt* is scheduled to premiere on April 12th. Meanwhile, the Universal feature film, *Tales from the Crypt: Bordello Of Blood*, has been [illegible]ably delayed from a February release to a late Spring or [illegible] release.

LEAP YEAR COOLNESS

[illegible] a leap year, so what better way to celebrate an extra day than with a *Quantum Leap* marathon? That's exactly what Sci-Fi [illegible] is doing on February 29th, with 19 back to back episodes of the inventive sci-fi drama in a row!

[illegible] also reports on **Star Wars** for **FAN** (see **Star Wars Futures**). He's the writer of **Star Wars: The Essential Guide To Characters** (Del Rey) and is the writer of the upcoming **RE-MAN** on line [illegible] MicroSoft Network.

UPCOMING ON TEEVEE

(Note: all air dates were scheduled at press time and may change)

SERIES	TITLE	AIR DATE	TIDBITS
LOIS & CLARK (ABC)	Memory Lane	Feb 25	
	title unknown	March 3	written by Teri Hatcher
SPACE: ABOVE & BEYOND (FOX)	Dear Earth	Feb 25	a peek into letters home
	title unknown	March 10	
SLIDERS (FOX)	Time Again and World	March?	premiere date unknown
	El Sid	March ?	
	Love Gods	March ?	
THE SENTINEL (UPN)	title unknown	March 20	series premiere
NOWHERE MAN (UPN)	Death Row	Feb 26	
	Doppleganger	March 18	
STAR TREK: VOYAGER (UPN)	preemption	March 4	tentative preemption
	Investigations	March 11	Paris is kidnapped
STAR TREK: DS9 (SYN)	The Other Emissary	Feb 26	
	reruns throughout March		
BABYLON 5 (SYN)	Messages from Earth	Feb 23	
	Point of No Return	Feb 28	
	Severed Dreams	March 6	
	Ceremonies of Light and Dark	March 13	
	A Late Delivery from Avalon	March 20	
HIGHLANDER (SYN)	Leap of Faith	Feb 19	MacLeod has gone evil
	Promises	Feb 26	Assassin MacLeod
	The Wrath Of Kali	March 6	reruns until April
FOREVER KNIGHT (SYN)	cancelled on USA Network; new episodes still in syndication		
L.A.O. HERCULES (SYN)	reruns through April		
XENA: WP (SYN)	reruns through April		
THE OUTER LIMITS (SHO)	Straight and Narrow	Feb 23	mind controlled students
	Trial by Fire	March 1	New President vs. aliens
	Resurrection	March 8	rerun of premiere 2
	A Stitch in Time	March 15	rerun of premiere 1
DUCKMAN (USA)	Clear and Presidente Danger	Feb 24	Duckman becomes a dictator
	The Girls of Route Canal	March 2	David Duchovny and Bridges
	The Mallardian Candidate	March 9	"Must assassinate Cornfed"
	Pig Amok	March 16	Cornfed must mate!!
	The Once and Future Duck	March 23	Duckmen of the future
SPIDER-MAN (FOX)	Shriek of the Vulture Pt I	March 2	cliffhanger ending
	The Insidious Six Pt I	March 9	Season Two reruns begin
X-MEN (FOX)	Storm Front Pt I	Feb 24	Arkon makes a proposal
	Bloodlines	March 2	Nightcrawler appears
FANTASTIC FOUR (SYN)	Doomsday	Feb 24	Dr. Doom vs. Silver Surfer
	And a Blind Man Shall Lead Them	March 2	Season Two reruns begin
IRON MAN (SYN)	Hands of Mandarin Pt II	Feb 24	Mandarin attacks
	The Beast Within	March 2	Season Two reruns begin

Pictures that move

by Benn Ray

FROM DUSK TIL DAWN

[illegible] *From Dusk Till Dawn*. [illegible] see only a "B" horror flick [illegible] eview of BIG [illegible] ent adaptation of the [illegible]s. Some viewers will see *Dark, Evil Dead*, or *Dawn* [illegible]er beyond these obvious [illegible]apes lie Quentin [illegible]reenplay and Robert [illegible]irection. While working [illegible] horror flick genre, these two [illegible]rich send-up, but a rein-[illegible]form. Starting out as an anti-[illegible]the run picture, it moves [illegible]xtential vampire flick with-[illegible]omentum, humor, or

Quentin Tarantino and George Clooney as the Gecko brothers *Photo: Joyce Rudolph*

The Gecko Brothers (George Clooney and Tarantino) are on the run from the law, desperately trying to get to Mexico. Clooney is cool, calculated, and intense while Tarantino adequately plays a trigger happy freak with a penchant for rape. To make it to the border, they hijack a faithless minister's (Harvey Keitel) family in an RV and take them across the border to the Titty Twister, a biker/trucker go-go bar staffed by vampires. All hell breaks loose as the gang, aided by a Vietnam vet (Fred Williamson) and a biker named Sex Machine (Tom Savini), must fight off the voluptuous Santanico Pandemonium (Salma Hayek) and her undead minions. Using weapons from Super Soakers and condoms filled with holy water to a jackhammer with an attached wooden spike, the gang fights until daylight for their very survival. Their best hope, however, is the minister, but only if he can regain his faith.

Tarantino and Rodriguez have collaborated on a film full of unique action and humor. Critics of Tarantino's acting will be pleased to know that his character isn't given much dialogue or development. Sure, there are elements of lots of other "B" flick horror, yes it's funny, and of course the film is loaded with over-the-top violence and gore—that's the whole point. Otherwise, the movie would have been about as effective as sticking a plastic spork through a vampire's heart.

Salma Hayek as Santanico Pandemonium *Photo: Joyce Rudolph*

Left to right: Juliette Lewis, Harvey Keitel, Ernest Liu, and George Clooney *Photo: Joyce Rudolph*

Quick takes

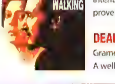
by Benn Ray

LEAVING LAS VEGAS

[illegible] about an alcoholic (Nicolas [illegible] to drink himself to death and [illegible] falls in love with (Elisabeth [illegible] soundtrack and unrealistic [illegible] the only things marring this [illegible]y Cage and Shue's flawless acting.

SCREAMERS

[illegible] oking sci-fi yarn about a distant planet populated by two warring forces and out of control mechanisms of destruction (called Screamers). Peter Weller plays the Colonel who decides the war has gone on too long and attempts to negotiate peace. Unfortunately, Screamers intent on destroying all life prove to be a hindrance



DEAD MAN WALKING

Gramercy, R

A well-balanced essay by Tim Robbins looking at both sides of the capital punishment debate with great performances by Sean Penn as a death row convict and Susan Sarandon as the nun who takes up his cause

MR. HOLLAND'S OPUS

Buena Vista, PG

Richard Dreyfuss delivers a pointlessly solid acting turn as Mr. Holland, a musician who takes up teaching to make ends meet and gets stuck. The over-glorification of teachers as heroes seems forced cons.dering Holland debates an affair with a student, encourages her to run away to New York, and neglects his wife and handicapped son for the sake of his students. Finally, the film turns into an argument against budget cuts in education

FILM FIFTEEN

		WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
1	MR. HOLLAND'S OPUS (BV)	2	$8,297,682	$8,349,908
2	BED OF ROSES (NE)		$3,147,556	
3	FROM DUSK TIL DAWN (MIRAMAX/DM)	2	$2,851,307	$9,017,136
4	TWELVE MONKEYS (U)	5	$2,547,780	$5,305,859
5	VOTE FOR ANYONE (MM)	5	$1,561,269	$19,614,958
6	UNSTRUNG HEROES (TC)	7	$1,112,293	$8,304,677
7	A HOPPER OLD MEN (WB)	6	$748,277	$12,542,274
8	SENSE & SENSIBILITY (COL/SONY)	7	$747,705	$17,918,347
9	*SCREAMERS (NOW/TRIUMPH)			2,904,140
10	TOY STORY (BV/PIXAR/DISNEY)	10		2,370,810 177,363,558
11	DEAD MAN WALKING (GRAM/POLY)	5		2,259,782 5,563,222
12	HEAT (WB)	7		1,912,659 61,426,793
13	DON'T BE A MENACE... (MIRAMAX)	3		1,840,525 16,644,162
14	WAITING TO EXHALE (FOX)	6		1,783,599 60,664,186
15	LEAVING LAS VEGAS (MGM/UA)	14		1,743,124 9,202,559

Source: Exhibitor Relations Co.

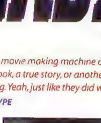
FLASH FORWARD

by Benn Ray

Is it me or does that movie making machine called Hollywood seem to be running out of ideas? Almost half of the upcoming releases listed below either based on a book, a true story, or another film. Maybe the land of dreams is experiencing a creative block. Then again, they might just know e ly what they're doing. Yeah, just like they did with Waterworld.

THE GREAT WHITE HYPE

Studio: 20th Century Fox
Release Date: May
Director: Reginald Hudlin
The Players: Samuel L. Jackson, Jeff Goldblum, Peter Berg, Jon Lovitz, Corbin Bernsen, Damon Wayans
The Lowdown: Promoters do such a good job hyping a white boxer, he gets thrown into the ring against the current heavyweight champ
The Tip: Kill whitey!



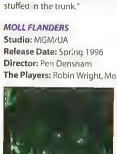
JEFF GOLDBLUM taking a dive?
Photo: Gene Williams ©Hollywood Pictures

CELTIC PRIDE

Studio: Hollywood/Buena Vista
Release Date: March 29
Director: Tom DeCerchio
The Players: Dan Aykroyd, Daniel Stern, Damon Wayans
The Lowdown: When the Boston Celtics finally make it to the NBA Championships again, two fanatics (Aykroyd and Stern) accidentally kidnap the opposing team's star player (Wayans) just before Game 7
The Tip: "Well I'll be ... look who we accidentally stuffed in the trunk."

MOLL FLANDERS

Studio: MGM/UA
Release Date: Spring 1996
Director: Pen Densham
The Players: Robin Wright, Morgan Freeman, John Lynch, Stockard Channing, Aisling Corcoran, Geraldine James, Cathy Murphy, Brenda Fricker
The Lowdown: Born in Newgate prison in the 18th century on the night her mother was hanged, Moll (Wright) falls into a life of prostitution and thievery until she is returned to the place of her birth
The Tip: The story of one woman's life-affirming struggle that has very little to do with the book it was based on



I'll bet at least MORGAN FREEMAN read the book.
Photo: Peter Kant – New Line

DIABOLIQUE

Studio: Warner Bros
Release Date: March 29
Director: Jeremiah Chechick
The Players: Sharon Stone, Isabelle Adjani, Chazz Palminteri, Kathy Bates
The Lowdown: A heartless schoolmaster's (Palminteri) wife (Adjani) and mistress (Stone) conspire to kill him. However, these things don't always go off without a hitch. The corpse disappears and it looks as though the rumors of the schoolmaster's untimely demise may have been grossly exaggerated
The Tip: Jack Nicholson balked at the lead in this remake of the 1955 Simone Signoret film.

JAMES AND THE GIANT PEACH

Studio: Touchstone/Buena Vista
Release Date: April
Director: Henry Selick
The Players: Miriam Margolyes, Joanna Lumley, Paul Terry, Peter Postlewaithe
The Voices: Richard Dreyfuss, Susan Sarandon, Jane Leeves, David Thewlis, Simon Callow
The Lowdown: When 9-year old orphan James is sent to live with his mean aunts, he ends up on a giant peach which falls off the tree, rolls to the sea, and is inhabited by huge insects. This movie, based on Ronald Dahl's kid's book, is a mix of live-action and stop motion animation.
The Tip: Life's a peach until you hit the pit

The voice of SUSAN SARANDON in a peach of a film.
Photo: Jessica Nobl – Courtesy Artisan

FATHER GOOSE

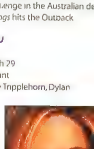
Studio: Sony/Columbia
Release Date: March 22
Director: Carroll Ballard
The Players: Jeff Daniels, Dana Delaney, Anna Paquin, Terry Kinney
The Lowdown: When Thomas Alden's (Daniels) daughter (Paquin) brings home a nest of goose eggs, he realizes he not only must teach these birds to fly, but he also must teach them to migrate. With the help of his daughter and girlfriend (Delaney), he must aid the geese in overcoming such pitfalls as government hassles, bad weather, and media-hungry politicians. This feathered *Free Willy* is based on the real life story of Canadian inventor/scientist Bill Lishman.
The Tip: It probably would've been easier to just fatten up those geese and eat them

RACE THE SUN

Studio: Tri-Star
Release Date: April/May
Director: Charlie Kanganis
The Players: Halle Berry, Jim Belushi, Casey Af Eliza Dushku
The Lowdown: An attractive new science tea (Berry) sparks interest in some bored Hawaiia school students. She inspires the students to b solar car that ends up becoming an entry in th World Solar Car Challenge in the Australian de
The Tip: *Cool Runnings* hits the Outback

'TIL THERE WAS YOU

Studio: Paramount
Release Date: March 29
Director: Scott Winant
The Players: Jeanne Tripplehorn, Dylan McDermott, Sarah Jessica Parker, Jennifer Aniston
The Lowdown: Gwen (Tripplehorn) spends most of her time looking for Mr. Right when he may already be in the picture (that's apparently called irony) even though neither have met Nicks (McDermott) life keeps crossing Gwen's, accidentally affecting the other person's, until fate finally br them together.
The Tip: JENNIFER ANISTON! JENNIFER ANISTO JENNIFER ANISTON!



Friend JENNIFER ANISTON h her acting abilities by playi a friend.

2 DAYS IN THE VALLEY

Studio: MGM/UA
Release Date: Spring 1996
Director: John Herzfeld
The Players: Danny Aiello, Jeff Daniels, Teri Hat Glenne Headley, Peter Horton, Marsha Mason, E Mazursky, James Spader, Eric Stoltz
The Lowdown: An extraordinary mur der tangles the lives of a bunch of screwups living in the San Fernando Valley who all have the potential to do better
The Tip: Superman's squeeze, Hatcher, plays an Olympic hopeful who just can't quite get out of fourth place.

ERIC STOLTZ is just one of m losers living in the San Fernando Valley
Photo: John Johnson – Courtesy Fox

jeff mariotte

the other guy's shoes part 2

Last [illegible] wrote about Rodney King's fam[illegible]n, "Why can't we all get along?" In [illegible] I was trying to get people who make [illegible] different parts of the industry, profes[illegible]sionals and fans, to look at the problems and [illegible] people in other segments of the com[illegible] world. Last time, I focused on publ[illegible] look at some other people this time.

Freelancers [illegible] write, draw, ink, color, and let[illegible]ter comics, are having a hard time these days, too. [illegible] see those who are hot right now, [illegible] are some, like Todd McFarlane, whose [illegible] been maintained for years. But the vast [illegible]ority are never superstars, they are hard-[illegible] craftspeople doing the best they can within the limitations of the genre. Their problems [illegible] publishers are shrinking lines, going [illegible] wisiness, and canceling titles. The result is [illegible] lot of freelancers, who love nothing more [illegible] creating comic books, are working in [illegible]stores and fast food joints and delivering [illegible]arcels for UPS. So the flip-side of too much [illegible]t being hard on retailers is that not [illegible]roduct takes food off the tables of skilled [illegible]ancers.

Distributors, too, are trying to deal with an ever-shrinking [illegible]s in the best ways they can. Retailers may not be thrilled with exclusive distribution [illegible]ts, and publishers may feel like they're [illegible]d into those deals by the state of the [illegible]ace, but the reason for those deals is that a [illegible]stributor wants to close its doors and [illegible]craft. As the comic market has diminished [illegible]er, what was once a big enough pie to [illegible]everybody fed is looking smaller every [illegible]m. And whatever you may think of Diamond, keep in mind that after Marvel bought [illegible]ces World, most all other distributors, [illegible]and small, were approaching companies with exclusive deals. Diamond just won more [illegible]battles.

What [illegible]you about exclusive deals is that distributors [illegible]are no longer competing with each other [illegible]l those particular products, so where you [illegible]had at least the opportunity to strike a bet[illegible]deal, now you don't. On the flip-side, distributors may find themselves offering friendly [illegible]erms on those items which remain non-exclusive, so retailers should be able to make [illegible]some of the shortfall there.

I'm a [illegible]ler, too, and have been for a long time. I was [illegible]manager of a general bookstore for more [illegible]a decade, and I've been co-owner of Mysterious Galaxy, a specialty science fiction, fantasy, horror and mystery bookstore, for 2 1/2 years. While my problems and concerns as a bookseller are different than a comic retailer [illegible]and, that's also [illegible]for another column, one I do intend to write one of these days), my sympathy is with retailers, and I do understand their plight.

Comic retailers have to shell out money before they see product, and they are never positive anymore that what they order will actually come, or that it will resemble what they thought they were ordering. That stinks. In book retailing, we never know what is coming either—we see covers, or catalog copy, and we place our orders. The books are mostly returnable, but usually not for at least 90 days, while the invoices are due in 30 days. So the principle is the same—we're out money for product before we know if the product will sell.

And not only do comic retailers have to front money, but they have to listen to the complaints from fans when their comics aren't up to snuff, or are late, or never show up at all. And the good retailers do it while maintaining a smile and a cheerful attitude about their own business and the comics business in general. The retailer who complains to his or her customers about the pathetic comics being published today had better have good back issue sales or he's cutting his (or her) own throat.

So publishers, make sure your comics ship when they're supposed to. Make sure the contents are clearly and accurately spelled out in solicitation materials. Do whatever you can to make things easier on retailers, and the result will be retailers who enjoy selling your comics and feel comfortable recommending them to their customers.

Fans, when you go to the comic store, make sure you're treated like the valuable commodity you are. Shop at a store that treats you with respect, and that doesn't promise things it can't deliver. At the same time, treat your retailer with respect. That retailer is stretched farther than ever, working harder to make less money than two years ago, but he or she is a knowledgeable professional who can steer you toward comics that you'll enjoy help you make the most of your hobby.

By working together, by getting along, we can go farther toward making sure comics remain viable than if we're squabbling all the time. So let's give it a try. ■

FAN LOOKS AT

THE ANTI GRAVITY ROOM

by Benn Ze

WHAT'S AN ANTI-GRAVITY ROOM?

As Phil Guerrero, co-host of the show, explains, "Anti-Gravity basically means superheroes, most superheroes, have the ability to fly, so no gravity. Anti-gravity is where we think it came from, but the funny thing is we didn't think about it, I don't know."

With a name that at once evokes associations with the X-Men's Danger Room or the Holo-Deck on the Enterprise, *The Anti-Gravity Room* is a half-hour TV show by and for fans of comic books and related media—y'know, like movies, animation, video games, CD-ROMs, and rock-n-roll. Airing on Saturday mornings from 11:00-11:30 on the Sci-Fi Channel, the series is already filming its second season.

The three hosts of the show, all of which are under 25 years of age, film segments and conduct interviews from New York, Toronto, Canada, and Los Angeles. Already, the show has conducted interviews with Stan Lee, Neil Gaiman, Simon Bisley, Danzig, and Shannen Doherty, to name but a few. The hosts don't mince words as they review new hot releases, preview upcoming releases, or talk to artists and creators about current events in the hobby. That's right brothers and sisters, these cats tell it like it is.

So if you want to get the inside scoop on comics and other related areas, check out *The Anti-Gravity Room*. It's a way cool show. I wouldn't lie to ya.

TV GUIDE

SCI-FI FANTASY

By Glenn Kenny

Anti-Gravity's rainbow

The hype for **Phil Guerrero** and **Nick Scoullar**—hosts of the Sci-Fi Channel's upcoming fall series, *The Anti-Gravity Room*—refers to them as "Generation Y." answer to Siskel and Ebert." All this really means is they've got more hair and faster metabolisms. While *Anti-Gravity* (a pilot ran in June) does purport to be a guide to the latest comic books, video games, and assorted fannish phenomena, it's got a more freewheeling format than *At the Movies*.

Thirteen-year-old Scoullar (who also hosts a public-access show called *Talk Century*) and 23-year-old Guerrero (a Canadian TV celeb) file reports from theme parks, comic-book shops, and artists' studios. Their show is geared to people who are just as riled about its subject matter —and versed in its nuromuse—as they are. When Guerrero picks up a new comic book, opens it, and says, "Smells like fan ago," viewers who aren't aware that Image is a popular independent comics compa its will no doubt scratch their heads.

That doesn't worry Scoullar. "Hopefull our show will come off exactly as w like it to—two dudes talking about stu they're really into."

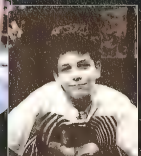
The well-informed Scou lar considers himself th show's "comics man." He frighteningly erudite abou the form's history and ha definite opinions about th way comics are now bein absorbed into other media and vice versa: "Branchin out is good, but when it be comes a company's sole fo cus—to the detriment of th books they're putting out— then it's just profiteering."

Anti-Grav will allow hi to expand upon his views but in the meantime he's go enough to keep him busy hosting the public-access show—morning at a comic company and—how could I forget?—going to school. ■

MEET YOUR HOSTS

NICK SCOULLAR (Host, *Ink in New York*)

A [illegible] story for young Nick Scoullar. While hosting [illegible] Manhattan, Nick was discovered by the producers of *The Anti-*[illegible] completely changed [illegible] Nick's most [illegible] of *The Anti-Gravity Room*? [illegible] This [illegible] interview.



It was [illegible] new **X-O Manowar** and [illegible] coming in. I'd just [illegible] the crap that they wanted me to [illegible] completely great because no [illegible] you're doing in the comic company [illegible] always doing something and I'd [illegible] hanging out late with Sean Chen and Bernard Chang; they'd teach me tips [illegible] was really great."

Now is a [illegible] of your dreams is to work on comic books. Even though Nick seems more like the perfect game-show host, he claims that "I actually want to draw and write comics. Ever since I've started reading comics, I've always wanted to write and draw them. I get a lot of acclaim from my English teacher. Even so, he's currently "staying away from doing any sequential stuff because I don't think my skills are honed enough, but once I really [illegible] maybe I'll try something." Anatomy? Who needs anatomy!? Nick started reading [illegible] **Uncanny X-Men** #274 alongside a **Spider-Man** #3. I picked up the new book [illegible] and I have a highly addictive personality." And of course the rest, as they [illegible] history.

SHASHI [illegible] woman in Los Angeles.)

With [illegible] co-host, *The Anti-Gravity Room* still needed two more. One night Nick was [illegible] late night TV, watching Comedy Central and this really attractive girl comes on TV. I'm sure you know [illegible] this charm of [illegible] is her teens that still [illegible] she was twenty. Robert Christina Ricci best [illegible] She was talking about [illegible] with her. Nicely [illegible] was like 'there's our host.'

Actually 23 years old, Shashi got her start in 1993-94 working the stand-up comedy route. "Not really the circuit, I did coffee houses a lot and I did do comedy clubs. It was never my intention to be a road comic or anything like that." She enjoyed stand-up because "it was a creative

experience where I could do whatever I wanted, hopefully make people laugh, and maybe learn something."

Shashi is also an up and coming actress. She has a role in the critically acclaimed *Leaving Las Vegas*, "Pigsaw Prostitute" is how I think I'm labeled in the film. The Pom really is just Elizabeth Shue and Nicholas Cage; everything else is just tiny parts [used] to feed into their characters." She also appears as "Burger Hot Girl" in an upcoming Zucker Brothers project called *Highschool High* starring Jon Lovitz and Tia Carrere. "From what I can tell, it's a take off on all those highschool movies where the teacher comes to save the day, only John Lovitz is now the teacher and the comes and basically makes their lives worse."

PHIL GUERRERO (Our man in the Great White North (that means Toronto).)

Way up in Canada, they have themselves a thing called YTV. It stands for Youth Television. YTV is like a cross between Nickelodeon and Starlab. You've got cartoons, music of the time," according to Phil who got his gig as co-host on *The Anti-Gravity Room* [illegible] as a "VJ" (video jockey) type guy on YTV.

The way he got the job working for YTV was "just a matter of luck, timing, or maybe connections. YTV was a very young station when I started off. I auditioned and I guess they

liked what I did on the tape. When I look back at that tape, I don't know what the hell they saw. I started off as a part-time reporter for one of their rock-n-roll magazine music shows called *YTV Rocks*. I was doing little field items like I'd go to a clothing store and find out what jeans are hot."

Like Nick, however, Phil got started early in the great world of TV. I did [YTV] my last year of

high school, which was great. I went away to university for a year and came back and they asked me to audition for *The Zone*. At the time it was very experimental, VJ-ing between half hour kids programs was not really widely done and it still isn't," But how did his work on YTV lead into co-hosting *The Anti-Gravity Room*? "They [the producers] came here looking for another host. They had this show had this idea, and he approached YTV to co-produce. YTV thought that I'd be pretty good to throw in

these and we tried it out on the pilot. I had a lot of fun because it was new subject matter. I've been having a ball with this show. Today, I'm producing a piece myself. I'm doing a story on action figures for

their an episode of the season."

"The show is 4 years old, still works at YTV while co-hosting *The Anti-Gravity Room*. His segments are based out of Toronto.

Shashi, what area of expertise do you bring to the show?

Shashi: I bring complete ignorance of the subject matter that the show covers bec there are people that watch the show who aren't experts and who aren't even reall comic books or CD ROM's. So sometimes those people can be alienated by such a spe topic matter. I think the intention was to throw me in to represent that person so th I talk to a comic book person, it's not too unlike I being complete ignorance of the su matter.

A CHAT WITH YOUR HOSTS

Phil: Each person seems to have an area of expertise on the show. Nick is obv: geeky the comics man, I hear Phil is the video game/TV ROM expert.

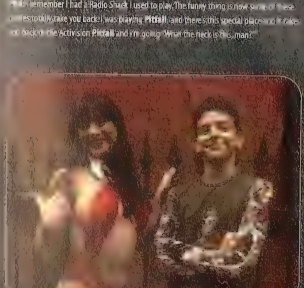
Phil: Yeah, it's sort of right. I do other stuff, but they've been letting me to do the video games.

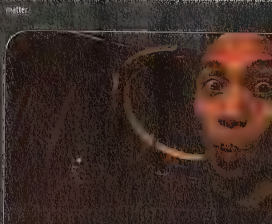
How many different video games do you play a week?

Phil: I've had to do five in a week, it always varies. We do three in sorts, but I've had to play a lot of games, especially for the Play Station. They're really coming that format and it's really great because that's my favorite one.

On what ever play Pong?

Phil: I remember I had a Radio Shack. I used to play. The funny thing is now some of these games actually take you back! I was playing **Pitfall**, and there's this special place in it that's ... back in the Activision **Pitfall** and I'm going 'What the heck is this man?'





What's the most embarrassing thing that's happened to you on the show a result?

Shashi: I was interviewing someone about the *Star Wars* trilogy, and I got Luke Skyw and Han Solo mixed up. If you're talking to someone who's a big *Star Wars* fan, that's horrible thing to do, and you're never forgiven. So for the rest of the interview I just c recover from it in his eyes because I'd gotten these two characters mixed up.

I know what you mean. I work with a bunch of *Star Wars* geeks who just qu lines back and forth to each other all day long.

Shashi: Exactly, and if you misquote one, you're obviously a lower intellectual lifeform only seen the movies once as opposed to fifty or sixty times like most fans.

Now about you, Phil? Do you ever go out and play an arcade game and some eight year old kid comes up, jumps on the game, and just whips the hell ou you?

Phil: I've learned my lesson. I had that happen once. Now I wear I'm at the new upg **NICS**, an eight year old comes up and I go 'How'd you do that,' and they teach me stu

also smart enough to go to the arcade when there's not a lot of kids around.

no one knows who I am, that's why I love coming over there, but in Canada it gets pretty crazy. I can't walk through the mall without people screaming stuff or coming up to me and sometimes you just get those days when you just want to shop, you just want to do whatever, and it gets kind of crazy.

Shashi, have you ever been stalked by a big, sweaty, comic geek wearing a medium-sized Wolverine t-shirt?

Shashi: Not yet, but I'm looking forward to it.

Okay, that'll probably happen now. Why do you think many women don't read comics?

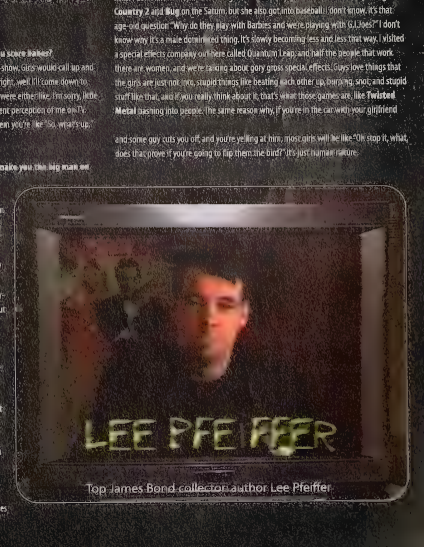
Shashi: There's that geeky quality about it, and I don't think when women are frustrated, lonely, or whatever they fall into that trap. They go out and do something else, maybe sometimes something less productive, who knows. But that would be my reason, though I don't know how accurate that is.

What could comics do to get more women interested in them?

Shashi: More story as opposed to visual pictures. For instance, the reason why I love **Love and Rockets** is because the visual pictures are great, but there really is something deep happening in the storyline, so I think that would do it.

Okay, Phil, as the video game expert, why don't girls like video games like guys do?

Phil: I don't know. They like certain games. I found my girlfriend loves **Donkey Kong Country 2** and **Bug** on the Saturn, but she also got into basketball. I don't know, it's that age-old question "Why do they play with Barbies and we're playing with G.I. Joes?" I don't know why. It's a male dominated thing. It's slowly becoming less and less that way. I visited a special effects company out here called Quantum Leap, and half the people that work there are women, and we're talking about gory gross special effects. Guys love things that the girls are just not into, stupid things like beating each other up, burping, snot, and stupid stuff like that, and if you really think about it, that's what those games are, like **Twisted Metal** bashing into people. The same reason why, if you're in the car with your girlfriend and some guy cuts you off, and you're yelling at him, most girls will be like "Oh stop it, what, does that prove if you're going to flip them the bird?" It's just human nature.



Top James Bond collector author Lee Pfeiffer

Nick with artist Sinclair Bisley...

What makes comics cool?

Nick: To have a cool comic, first of all, you definitely need to have a good story. It's just art, and some books are, it's cool to look at but you're not going to pick 'top again. You real- ly need a good story, and after that good art is also a bonus, but it's just a bonus.

Shashi: The creativity and the freedom in it, it's kind of like rock n roll people with their ideas, expressing their views in their way, with kind of a mythological spin on it because there are no limitations. Anyone can do anything in the comic book world.

Shashi, what was a major misconception that you had about comics going into the show that you no longer have?

Shashi: That they were childish.

Nick, is there anything about the hobby that gets on your nerves? Is there stuff that you find annoying about comics?

Nick: Oh yeah, just one word: Marvel. I grew up with Marvel, then ruined me on to comics. It all started when everybody went over to Image and then just all their artists, and they started saying, "We'll just start doing movies and toys and stuff." So they were making all these crappy direct-to-video movies and they're making these toys and like 11% of their income is from comics, so they don't care anymore. They just do all these alternative verses left and right, kill off characters, and make a thousand Spider-Man clones. I am very disappointed that the Spider-Man I grew up with is not the real Spider-Man. Plus they screwed over all the comic shops owners with their little distributor thing, started the whole trend of everybody buying their own distributor which is just bad for the industry. That got me in trouble too. We were up at Marvel filming a couple of weeks ago and I was hanging out and being all nice [when] a promotion person comes up to me and says "So, Nick, I hear you don't like Marvel" and I was like "Bit" No, how'd you hear that?"

They have a lot of people to talk to if they're going to personally confront each and every person that says they don't like Marvel. That's a large part of the people that even still read Marvel comics. By co-hosting the show, you've gotten to meet a lot of *celebrities* inside the comic industry and outside. How responsive has everybody been to you doing interviews with them?

Nick: Actually, a lot of people are very cool. Some people, who will remain nameless, are not really hip to the idea of having a little sixth- ty fourteen year old kid come up to them and ask them questions, but lots of them are very cool. The highlight of my career was when I was interviewing Shannen Doherty, after I asked her the first question she was like "Ah, but you are adorable," and I was like "thank you." Then we asked her "If you were stranded on a desert island and y could only bring three comics, what would you bring," and she was like "I wouldn't really bring comics, but I'd bring a cellu phone, my boyfriend, and you because you're just so funny."

You also interviewed Danzig and Simon Bisley. How d they?

Nick: Well they kicked the crap out of me, but they cut out t part. They had their whole rock thing going on in the back c San Diego Convention with all the punks and bouncers. I sta interviewing them, and Bisley, who is just a mammoth man humongous muscle-wise, he gets in on headlock and starts ing me up with a Sharpie (marker) and Danzig's giving me dies and stuff...

I'm really well-connected, I can have them taken dow you want.

Nick: No that's alright, I'll make the calls it's need to.

Are you sure you don't want to threaten Danzig, let in knew that if he sees you coming, he better run?

Nick: You know, I think I'm going to have to work out for a little while until I can say

Or you could just travel with large friends.

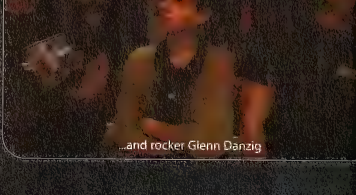
Nick: That's true, if I had some.

Phil, what has been the biggest highlight of the show for you?

Phil: Just the opportunity to do it. First of all, it's like a new experience for me. I've be doing live television, VJ-ing for like four years, and every now and then you get to do something a little bit different like a Christmas special or something like that, but, with Gro get experience doing something totally different, like hosting a show with a script an writers and producers. I've been pretty much contained to Canada for the past four ye and for the first time it's really on a North American scale, so that's blowing me away. being exposed to all this stuff again, I'm starting to buy comics again.

How about you, Shashi? What was the most fun thing that you've done on t show so far?

Shashi: Dinner, at lunch, we all (the crew) went to eat at this really great deli. And I als meeting the different people we have on the show. It's fun meeting people you would normally have the opportunity to be with.



...and rocker Glenn Danzig

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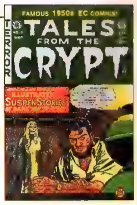

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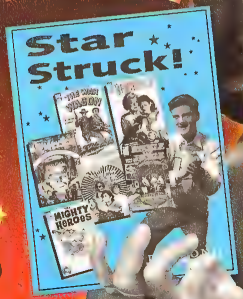

DIAMOND INTERNATIONAL GALLERIES

March Manga Madness, Interactive Style

by Jason E. Topolosky

Every year, the major comic book distributors/magazines set aside one month out of the year to focus on the world of anime/manga. But with the increasing growth and awareness of this medium, it seems apparent that one month is just not enough. Perhaps it should be two months or even one quarter of the year. Or maybe we should just have **Manga Year**? Well, it just may happen sooner than anyone anticipated.

In fact, 1996 is shaping up as the Year for Anime. This past year saw the introduction of several new entrants into the field of Japanimation, with Orion Pictures and Polygram Entertainment gaining the most prominence. There is an up and coming anime company, however, that is also making serious waves in what used to be a small anime pond. That company is Software Sculptors.

Though Software Sculptors has been around for the last five years, they've only recently expanded into a Japanimation publisher. Asked what brought the company into anime from computer consulting, John Sirabella, the President of Software Sculptors, comments, "I was introduced to anime at a Creation Convention in New York City. I was, and still am, a huge ***Star Trek*** and ***X-Files*** fan. During the convention, I realized that there were more tables for anime than there were for ***Star Trek***. I began to talk to the vendors and bought ***Project A-ko***." From there, Sirabella did a lot of research. "We concluded that the same person who likes ***Star Trek*** enjoys anime. There are many ***Star Trek*** computer products out on the market, and it made sense to develop an anime-based product for those same consumers."

Software Sculptors' first product was, in fact, a computer based product. They released three screensavers: **Project A-ko**, **Ranma 1/2**, and **Bubblegum Crisis.**

After achieving great success with their first three video screensavers, Software Sculptors decided to become an anime VHS distributor. Their first two titles, ***Metal Fighters Miku*** and ***Zenki: The Demon Prince***, were both instant successes. When asked what Software Sculptors' future plans were, Sirabella tells us, "We are very excited about ***Slayers*** and ***Dancougar***. We are expecting very big things from both of these series. ***Slayers*** is a 13-episode series that will be available both dubbed and subtitled with simultaneous release dates. ***Dancougar*** is a 39-episode TV series that will be available on eight tapes. All of the tapes will be available for $19.95."

Sirabella is very enthusiastic about why these titles will be very successful. "These titles will not only make Software Sculptors a

Software can't tender in the US Anime Industry, but they will fill the gap with very strong female characters." On the CD-ROM front, Software Sculptors has been the first to enter publishing Quicktime Anime movies on CD-ROM. Among their more successful releases have been ***Record of Lodoss War***, ***La Blue Girl***, and ***Urotsukidoji III: Return of the Overfiend*** *Parts 1-3*. The company will be releasing 2-3 additional CD-ROM movies every month through 1996. In addition, they are the first company to release an anime movie on CD-ROM (***Cyber City Oedo 808: Data One***) which comes packaged with its corresponding comic book. They view CD-ROM as an alternative way to enjoy anime. The best thing about all of Software Sculptors' CD-ROM products is that they can be used on both Mac and PC.

In a major new venture, Software Sculptors has signed several agreements to produce Screen Entertainment CD-ROMs based on licensed characters. This summer will see the release of their first Screen Entertainment CD-ROM *Hercules Xena* based on the MCA/ Universal TV show. It will contain video footage, computer generated footage, pictures, and other miscellaneous information. In addition, for Christmas 1996, Software Sculptors plans to introduce a ***Babylon 5*** **Screen Entertainment** CD-ROM and **DC Comics Screen Entertainment/Screensaver** CD-ROM. The Babylon 5 CD-ROM will be very similar to the ***Star Trek*** **Omnipedia**, while the DC CD-ROM will contain an assortment of DC's characters completely animated. You can also interact with Software Sculptors online at their site on the world wide web (@ **http //www.panix.com/~sculptor** or e-mail them directly @ **sculptor@panix.com.**

Products Available from Software Sculptors:

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Cyber City Oedo 808: Data One (dubbed)
Adventure Kid Volume 1 and 2 (subtitled)
Cybernetics Guardian (subtitled)
Iria: Zeiram the Animation Volume 1 (subtitled)
Boujin Z subtitled)
Venus Wars (dubbed)

BY ANDY LEE

LOOK UP IN THE...WELL, YOU KNOW

Starting by the familiar spires of Metropolis, circling the familiar globe of the Daily Planet... Look, up in the sky! It's a bird! It's a plane! It's ANIMATED! Yes an altered 'the Fall of '9[illegible] see the arrival of *Superman*, a new animated series headed for the Warner Bros. net[illegible] Saturday mornings. Bruce Timm and Paul Dini, two of the producers of the award-w[illegible] *Batman: The Animated Series*, and *Batman & Robin*, are hard at work on *Superman*. Th[illegible] episodes of *Superman* will air on Saturdays for the '96/'97 season, and 52 more will a[illegible] *Superman* goes into daily syndication in the fall of '97.

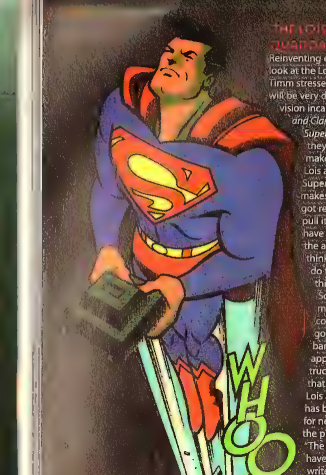
[illegible] THE NOIR, DECO [illegible]SIDE

Fr[illegible]he most daunting task ahead for [illegible] Timm and Dini is to create a [illegible] for Superman. While it would be [illegible]opy *Batman: The Animated Series*, th[illegible]ucers are determined to do [illegible]g new and different. When asked [illegible]s similarities to *Batman*, Timm [illegible]"it's going to be less dark, obvi-[illegible]thing about *Batman* is that it [illegible]asy to set it in that '40s film noir [illegible]orld and make it fit with Batman. [illegible]oe hand, that would work again [illegible]erman, because that was kind of what the Fleischers did (read on for details). Everything was dark and moody and film noir and *Citizen Kane*-looking. We just don't want to do that. We've done it recently for Batman, and also we don't want to do just what the Fleischers did because they did it so well. We're trying to find other ways of making the show as visually unique as *Batman*; was. It will still have some Art Deco stylings to it, but it's more of a futuristic Art Deco, what we're calling an 'Ocean Liner' style, rather than a really sharp-edged shape to things."

"Metropolis is going to have a lot less forties-type influence," he continued. "People are going to be wearing regular nineties-style clothes. There are definitely going to be nineties-style cars, but also some pushed into the next century. It's going to be a hodgepodge of different elements rather than *Batman*, which was all 1940s. It's going to be interesting."

REINVENTING SUPERMAN'S SHORTS

In the early 1940s, Max and Dave Fleischer created several animated shorts featuring Superman. These cartoons influenced a generation of animators and are still admired. They are frequently shown on



THE LOIS AND CLARK QUANDARY

Reinventing everything means taking a look at the Lois and Clark relationship. Timm stresses that *Superman* the cartoon will be very different from the current television incarnation of Superman on *Lois and Clark: The New Adventures of Superman*. Says Timm, "What they've done with the show makes sense, emphasizing the Lois and Clark relationship, Superman, and the love triangle. It makes perfect sense, and they've got really charismatic leads who pull it off. We, on the other hand, have the unlimited budget due to the animation. Anything we can think of, we can draw. So we can do the kinds of super-heroic things that they can't do easily. So our show is going to be much more faithful to the comics in that respect. It's going to be a lot more slam-bang action/adventure kind of approach, Superman throwing trucks around and things like that."

Lois and Clark's relationship itself has been something of a problem for new writers coming on board the project. Paul Dini explains, "The biggest stumbling block I have personally, as far as finding writers for the show, is that I'm rather aghast when people come in and pitch premises or write outlines for us and they're ignoring *interesting* things we want to do with the Clark and Lois relationship. They're just automatically making Clark a wimp and Lois a bitch. I'll say to them, 'Do not write them this way!' and they'll just give me these blank stares and say, 'It's Superman! Right?!' I'll say to them, 'Yeah, but we're trying to change people's perceptions of what these characters are. The biggest thing with writers is to try to free up their minds, flush out the old stuff, and get them to accept something new.'"

Dini describes his initial take on Clark and Lois, "We're starting off as rather antagonistic. Clark is a seasoned crime reporter, hired by **The Planet** to be one of their heavy hitters. Lois is already top of the list. She feels a bit threatened and a bit put out by Clark just coming in and getting the plum assignments. They're rivals," Timm adds, "That's one of the things that we thought about initially: What do we do with Lois and Clark? Everything under the sun has been done with them. Everything from them being lovers to being just witty brother and sister-type partners. We really just want to reinvent Superman as much as possible for this, because everybody thinks they know about the characters. That's our biggest stumbling block when people think, 'Oh yeah. It's going to be different from Batman because Superman is a big boy scout!' We say, 'No! No! No! He's not the big boy scout! *We don't want him to be the big boy scout!* We want him to be really interesting and cool so we're going back to scratch and reinventing him as much as possible while still keeping him faithful in spirit to what has gone before."

THE NEW GOTHAM VERSUS METROPOLIS

While Batman's Gotham City was dark and gritty, Superman's Metropolis *seems* like a wonderful place to live. Dini comments on Metropolis, "Our take on Metropolis is that everything that's good in civilization happens first in Metropolis. It's the wellspring of all technological advances."

Timm agrees, adding that Metropolis also has a more sinister side. Says Timm, "Metropolis is, in a lot of ways, the opposite side of the coin to Gotham City. It's the optimistic view of the future, the city rather than the dark and depressing city. "It's got less street crime than Gotham City. It's going to be more high-tech crime. Superman running around catching pickpockets and bank robbers is not much of a stretch for his abilities. So we have to think *bigger and better*. Superman, his powers, and personality define the entire world and the whole show. Everything has to be bigger and better because Superman is bigger and more powerful. So, there's much more of a science fiction angle to the show than [in] *Batman*. There's going to be a lot more giant robots and aliens and underground cities and all of that really wild, over the top stuff, because Superman can handle it. It didn't make any sense in *Batman*. Any time we had any kind of science fiction element in *Batman*, it was borderline. With Superman, we could go crazy with it. That in itself will *define* the show."

SUPERMAN'S ROGUES OF THE CRIMES

Dini and Timm promise the regular appearance of the Special Crimes Unit, Jimmy Olsen, The Daily Planet, and a new character named Angela Chen, an on-call reporter and gossip columnist. Jimmy Olsen is played a bit younger than his comic book counterpart. Dini describes young Olsen, "Jimmy is about sixteen-year old. He's kind of a hustler. He runs errands around the Planet, but he wants to be put on staff as a reporter."

Will Jimmy become The Boy Hostage? Look to this exchange between Dini and Timm for your answer:

Dini: Not at this point.

Timm: Well, you never know.

Dini: Well, Probably. Before you know it.

Timm: He serves that function pretty well, you have to admit.

Dini: Yeah.

Will Chamel and at comics convention "He cartoons at half-a-century. Obvious influenced *Batman: The Animated Series*. While trying to give *Superman* a new stylistic approach, Timm and Dini found that there wasn't a lot that was too radical to break from the comic books. "Timm and I Dini went all the way back to Superman's beginnings in the late '30s and '40s for look for inspiration. Says Timm, "In the very first couple of years of Superman, he's actually pretty interesting. Maybe the first two years of **Action Comics** are pretty nuts. They kept him pretty mysterious. Even the early version of Mxyzptlk is really interesting. He's just this wacko guy in a suit floating around, and it's not like a little yellow and purple imp. A lot of the stuff early on, the coolest stuff, is just really hard to fit into a nineties sensibility. We're trying to reinvent everything."

(Laughter.)

Timm: And we are… give him the signal

wea… …day.

For … …ewers can look forward to
the … …ex Luthor, Brainiac, Bizarro,
Metal… …me Phantom Zone
escape… …look for appearances by
Lobo, … …ey's Fourth World characters
from … …s, and, eventually, Batman:
Say, … …ears that whole Kirby Fourth
Worl… …s neat. It's neat that [DC
Exec… …itor] Mike Carlin and his gang
have … …oing that in the comics for the
last … …f years too. It gives you a
touch… …point. I'm just a big fan of the
whole … …Kirby Fourth World stuff. We all
are … …re really want to do Goody
Richie… …can convince Don Rickles to
do … …our show."

Tim… …lex is going to be the main
recu… …again. He's basically the master
of M… …0, very much like the recent
versi… …him in the comics from John
Byrne… …igh the present day. He basical-
ly d… …own. Even though it's a big,
bright… …nistic city, he's the dark under-
lord… …g the strings. He's going to
be a … …unch of obstacles at Superman.
Brain… …going to be around. You have to
have … …iac. He's going to have the big
flo… …in in Space thing down to the
hu… …android that dukes it out with
Sup… …in person. We're trying to com-
bine … …elements into one."

Dir… …Allan Burnett actually came up
with … …retty interesting take on Brainiac,
whi… …his origins more closely with
Sup… …ks and the final days of Krypton.
We … …ne Parasite and Metallo. We've
done … …ew take on Metallo that we
really … …s lot, it gives him a slightly
more … …ivated reason. We'll have
Bizar… …kyzptlk, and Kryptonian
vers… …om the Phantom Zone. A
lot … …stuff that we wanted to do
here … …es is not currently part of
the … …erman/DC Universe. We've
gone … …ack and forth with DC and
we've … …rne up with some pretty tolera-
ble … …ions to the problems, including
the … …ntom Zone, with the caveat from
DC … …it was more than just for
Kryp… …ian villains. The Phantom Zone is

more sort of an interstellar limbo for various galactic criminals. There could be more than just Kryptonians in there. There could be prisoners from a number of *other* planets."

…SH IN KRYPTONIANS

Timm describes some of the editorial input from DC, "Mike Carlin and the rest of the Superman gang are very concerned that we make sure that there aren't too many Kryptonians floating around the universe. They have a pretty good point that if there're too many Kryptonians around, it makes Superman seem less tragic. To a degree that's true, but on the other hand we really wanted to do Supergirl and we didn't want her to be a floating, protoplasmic, shape-shifting blob creature. We came up with a good compromise with that. She's not technically Kryptonian, but she's from the same solar system as Krypton. We had to swear that only two Kryptonian villains would escape from the Phantom Zone, that was it! It was a negotiation. They initially said, 'You can't have any Kryptonians!' and we said, 'But, we must have some Kryptonians.' We argued back and forth and compromised here and there and came up with solutions that pleased everybody."

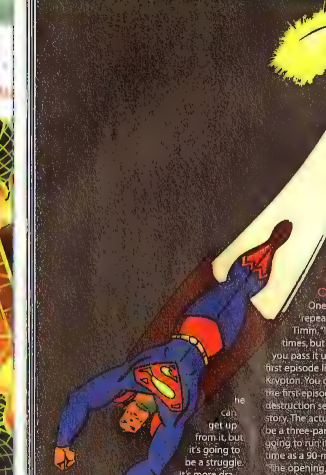
Dini concurs with the DC editorial input, "Actually, it was pretty much of a dodge in the sixties and seventies. *Everybody* from Krypton showed up. The only people who died when Krypton blew up were Jor-el and Lara. Virtually everybody else survived!"

Timm adds, "And I'll bet you even Jor-el and Lara survived in some story or another. We also

promised them no Krypto, and that made them happy. Though Krypto does make an *appearance*, briefly."

…ERMAN LIVES, BUT HOW MUCH?

Don't expect Superman to be a cartoon-copy of his current comic book incarnation. The producers have decided to severely diminish Superman's power level. Says Timm, "He's actually slightly less powerful than the Fleischer Superman. He can't engage in fisticuffs with a human beings without killing them. BUT, he can't fly in outer space. He can't breathe underwater after a period of time. He can't breathe in outer space. He's limited in his powers. He only has heat-vision and X-ray vision, and telescopic vision! He has super-hearing. He's fast, but he's not super-fast. He can't jump back and forth so fast that he can be Clark Kent and Superman on TV at the same time. He can't go back in time. That's just a practical common-sense thing. If he's literally that fast, if he's as fast as the Flash for instance, then nobody can ever get the drop on him, because he can always turn around fast enough before they can open the box of Kryptonite or whatever. It just doesn't make any sense, so we had to depower him completely. Also, a mortar shell will knock him down. A nuclear blast would obviously kill him. A big enough bomb would probably kill him, but we can drop a building on him and



the Fleischers. Well, let's do this. No. That's just like the Fleischers.' We're really trying to do something different. Obviously, there are going to be some similarities. People are going to look at the design and the first thing they're going to say is 'Oh. Great! It's just like Fleischer style!' But, it's not, really.

THE SUPERMAN ORIGIN, PRIME TIME

One thing Dini and Timm will repeat is Superman's origin. Says Timm, "It's been done so many times, but on the other hand, how can you pass it up? It's so *visual*. The whole first episode literally takes place on Krypton. You don't even see Superman in the first episode. It's the whole Kryptonian destruction sequence and Jor-el and Lara's story. The actual first episode is going to be a three-parter, but we're hopefully going to run it in one fell swoop in prime time as a 90-minute special."

The opening three-parter loosely follows the 1970's movie in that it details the destruction of Krypton, some time in Smallville, and Superman's first day in Metropolis." Dini adds, "In part of the Smallville sequence he discovers his powers for the first time and we look at how he deals with that. It's something different than what's been done in the comics and the movies."

BACK TO KIRBY

Dini, an Emmy award-winning writer for his work on *Batman*, contrasts some of the types of stories he wants to do with Superman to those he did on *Batman*. Says Dini, "There'll be less of the psycho-drama because psycho-drama is really what Batman is all about. He's psychotic and most of his villains are. Despite their eccentricities, they're all basically human. Superman is super-powerful, most of his villains are super-powerful. The stories will play themselves out along different lines. The energy between Clark and Lois is shaping up to be a lot fun to write. It's not the current love-hate on TV. It's not in the movies. It's becoming *something else*. Both characters are going to be interesting to write, especially Clark, both as Clark and as Superman. It gives it a nice human touch that Batman was lacking. Batman is pretty much driven. Superman is a more human character."

Both Dini and Timm are feeling the pressure of repeating the success of *Batman*. Timm describes those pressures, both internal and external, "The biggest problem I have with that is that, as much as I love what we did with *Batman*, I just don't want to repeat myself. Obviously there are going to be some stylish things that are similar. I'm designing most of the main characters, so yeah it will still have that same kind of look. I'm not changing my style drastically to make it look different, but I'm trying to introduce other design elements into the series so that it doesn't look exactly like *Batman* or Fleischer *Superman* cartoons. (I'm going) back to Jack Kirby. I'm trying to inject more of that Jack Kirby design sense, where things are big and fantastic, into the series. All of the science fiction elements of the series, hopefully, will have that Kirby slant. It's futuristic, but without being real hard-core *Terminator*-kind of hi-tech. It's more fantastical. When I have our background-painter painting, they'll do these beautiful backgrounds and I'll say, 'God, it looks too much like *Batman*. Make it different.' I'm a little worried that people are going to compare it to *Batman* and say it's not as good. On the other hand, it's apples and oranges. *Batman* has so much mood and atmosphere to it. *Superman* relies much more on just wild, over-the-top adventure set pieces. This is going to be much more of a comic book-type show."

"The tricky thing with *Superman* is yes, we know the show is called *Superman*, it's not called *Lois and Clark*. We want Superman to have a very strong presence in it, and he's going to have big, larger-than-life action set pieces. He's going to be doing something amazing every single episode. On the other hand, we don't want him to be so center stage that he becomes the boy scout, where he's standing there talking to the mayor and saying, 'Well, Mayor, it's all in a day's work.' We want to keep him super and mysterious as much as possible. Seriously, if there was this guy from another planet flying around Los Angeles, doing something amazing, it would be very unsettling. We're trying to fuse that feeling into the series as well. Luthor has his own press corps, who are doing their best to spin/doctor the Superman story and make him seem menacing and weird."

LOOK OUTSIDE THE BOX

Dini closes with a final comment that sums up the contrast between DC's **World's Finest** heroes. "The big difference for me, as far as thinking about the characters in contrast to each other, is Superman is really Clark Kent. Even when he's in the suit, there are elements of Clark to him, and that's what makes him human. Bruce Wayne is really Batman. He's driven all the time. Bruce Wayne is just a facade he wears when he has to."■

MARS ATTACKS

by Bartan Jones

Last year Topps unleashed **Mars Attacks** upon the comic buying public. The mini-series brought the long dormant, ultra-cool property back to life. Following the success of that first mini, and with a major motion picture in the works, Topps brought us the long anticipated **Mars Attacks** monthly. Taking the writing duties from the mini-series instigator, Keith Giffen, is Dwight Zimmerman. Dwight is no stranger to comics or sci-fi, editor of the **X-Files**, and a former Marvel employee, he brings us his take on **Mars Attacks**—mayhem mixed with fact.

Dwight Jon Zimmerman started with **Mars Attacks** as editor of the [illegible] trading cards. It was at that time that Topps decided to re-issue the original trading cards. "[illegible] cards, after all, that started it. "We were looking at re-issuing the **Mars Attacks** trading [illegible] and simultaneously releasing an all new comic book series, and I volunteered immediately. [illegible] however, led a deprived childhood. "Where I grew up we didn't get the trading [illegible] they were originally released. I didn't see them until I started working on comic book shows. I was fascinated. They were neat, they were odd, they were wild. I figured it would go any further then that." Go further it did.

When it came time for the first mini-series, "I said 'I want in on this one.' So I became the editor of it. Keith Giffen, when he heard that we were doing a **Mars Attacks** project, immediately called up, found out who the editor was and issued a dire mutilation threat on me. If I did not give him the writing assignment."

Keith and Dwight had been longtime friends, and each viewed the project from the same light. "Keith and I quickly fell into a like-minded groove. We're both huge fans of Tom Clancy's work, and what has always excited me about **Mars Attacks** is that it was really a global conflict. You can cover a complete range of perspectives for stories and conflict. Everything that you can imagine is suddenly available for you to depict."

Keith was very excited about it too because it allowed him to explore areas that he hadn't gotten into as a creator. The result was a structure very similar to Tom Clancy's **Storm Rising** (Clancy's second novel) in a sense that you get a flash here, a flash there, flash in the third location, and then everything keeps moving forward. You get it both from the man on the street, and then up through the varying ranks to top command."

The addition of artist Charles Adlard completed the look and feel of this venture. "I loved Charlie's take, the 90's look of the Martians. I thought it was very frightening, very modern. At the same time, it captured the spirit of what **Mars Attacks** Martians were, so it was its own look."

Mars Attacks Again

After the mini-series, Topps decided to pursue **Mars Attacks** as a monthly book, but Simon was unable to continue with the writing duties. Zimmerman then stepped up to bat, re-brought with him a lot of childhood memories.

"I've been a war buff ever since I can remember. World War II was my first real interest in wars and war history and that interest continued. I'm bringing all that to **Mars Attacks**. A real key here is making the whole battle scenario believable."

Dwight's works also about making the comic book fun. "The evil part of me that comes up in the back of my mind, the paramount thought is 'what can I do here that will annoy my mother?' I remember when I was reading comics as a kid and the stuff that 'really enjoyed' my mother didn't like. I felt I had to keep that tradition."

Like Simon, artist Charles Adlard also had a blow-out of work on Mars Attacks. Charlie Adlard brought a brilliance to **Mars Attacks**, then because of his commitments to Kirkman, he just couldn't handle working on **Mars Attacks** as well. "The new art team of Hugh Haynes and Steve Montana were brought in.

"We're getting another take on the Martians and the whole **Mars Attacks** series," Zimmerman explains. "I hope the fans find this to be a really exciting look. Hugh's got a wonderful sense of military technology, which is dynamite because that's such a big part of **Mars Attacks**. There's a scene in issue #7, where we see a squadron of Martian death disks getting ready to take off. You look at that establishing shot and you really feel that you're on a live squadron air field. The support personnel in the background, everything is there that you would expect to see. It's that kind of depth and incredible overall look that is just fantastic."

It's the attention to detail that allow Dwight more control. "It allows me to really pay attention to my responsibility as a writer, and it gives me a lot more confidence about how the overall look and story of **Mars Attacks** will come about."

Mars vs. The National Pastime

Starting in the mini-series issue #7 and continuing into issue #8, Mars attacks baseball. "Starting in issue #8 we'll have some fun by doing this over-the-top take on a baseball game. Over the top is putting it a little mildly. From the Bible, cover to the Martians loving baseball will be taking on a whole new meaning. "The guys from the Topps development lab, Topps really got behind it," Zimmerman reveals, "and they've been coming up with all kinds of stuff. From wacky baseball pitches to characters like a Cosmic Inferno player who had a necklace of love beads. Anyone that asked him what made it tick, were he'd say 'these are the teeth from the second baseman.' A immediately incorporated that, so you got this guy in #8 who walks up to a Martian and he goes and says, 'see this, see my necklace, it's made out of the teeth of the second baseman.' How you teeth, you know because he's got these big Martian fangs, do you play second base?'"

Zimmerman's monthly **Mars Attacks** will soon be hitting the [illegible] looks to be a lot of good clean fun.

"[illegible] a chunk of the screenplay and I love it. I'm looking forward to seeing the final version. What Tim Burton is doing with it is just absolutely dynamite. The whole concept is just a perfect Tim Burton vehicle. The filmmakers will be drawing from the original cards as well as the comics. "It's a 70 million dollar budget, and everything I've been hearing about it that the studio, Warner Brothers, is solidly behind it."

And how does all this affect Dwight? "The nice thing about **Mars Attacks** is its reputation and what they've done already. I don't have to worry about having to hold back

Barton Jones is a freelance writer who lives in Phoenix with his mother, her huge stamp collection, and a dog named Doris. He collects comics and firearms.

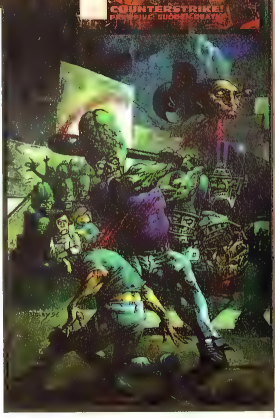
a brief history of ALIEN warfare:

MARS ATTACKS

Created by: Woody Gelman & Len Brown
Issued by: Topps
Originally Issued: 1962
Expanded Set Issued: 1994
First Comic Book Series: Topps, 1994
Model Kits: Screamin' Products, 1995
T-Shirts: Comic Images, 1995
Film: Tim Burton/Warner Brothers, due 1997

In the beginning, it wasn't even [illegible], let alone a major motion picture with Tim Burton [illegible] Edward Scissorhands) at the helm. Launched back in 1962, the **Mars Attacks** card series was received with only mild interest by the public. The project, developed by Woody Gelman (a former [illegible] animator) and Len Brown (then his assistant), was much different than any other card set at the time, and it certainly broke away from the Topps company's traditional sports card fare. Parental misgivings led to eventual headlines such as "From Baseball to Bloodfest," and Topps pulled the cards off the market.
And that was that. Or so they thought.
In the 1980's, Topps licensed a reprint card set and was completely surprised by the reaction. Not only was there a new audience for the cards, the original audience was still astounded and hungry for more. Topps answered their requests in 1994 with a 100 card set featuring high quality reprints of the original 55 cards plus new, original cards by some of the 90's most popular artists.

Topps then launched the comic book, first as a mini series, then as a continuing series. Between the comics and the reissued card set, it became apparent how highly regarded the original **Mars Attacks** set was and still is. Recent prices for a complete set of the originals has reportedly touched the $2,000 mark. Among those whose love of the property was rekindled was Tim Burton, and he set about developing **Mars Attacks** as a movie.
Though the bulk of production is still not underway, some special effects work, including the actual destruction of a Las Vegas hotel, have already gone before the cameras. With the production pushed back slightly, Burton, who opted out of several other projects to devote his attention to *Mars Attacks*, and his team are still assembling the cast and crew that will bring the 1962 Topps card set to life.
Now with tee shirts, model kits, and the comic book winning over new and old fans alike, **Mars Attacks** seems to be developing its own niche in the Sci-Fi market.



ANDY MANGELS'

STAR WARS FUTURES

For those who are fans of the prologue "A Long Time Ago In A Galaxy Far, Far Away..." welcome to the future! *Andy Mangels' Star Wars Futures*, that is each month in *Fan*, you'll be able to catch up with one of the major *Star Wars* licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary projects, get exclusive worldwide news and photos on future *Star Wars* products, and win cool prizes in our exclusive contests! So prime up your proton torpedo and prepare to blast into... *Star Wars Futures!*

ERTLING THROUGH SPACE

Its company name is not a bizarre acronym, but its model kits are certainly oddly divergent. What company makes model kits of tractors and Star Destroyers alike? Why, Ertl, of course.

In 1945, Fred Ertl was working as a die caster at the Adams Company in Dubuque. He got the idea to diecast small replicas of the full-size tractors that he made parts for at the John Deere company. And while he cast the metal miniatures, his whole family got involved, painting the replicas and helping shop them around to tractor dealerships. Thus, the Ertl company was born. Since these humble beginnings, the Ertl Company has branched out into several brands of diecast tractors (though they still make John Deere products), custom manufacturing of component parts, and side businesses including made, kits and promotional toys. Their model kits include 1/18 scale cars from the 30's to the 90's, various aircraft through history, and lines of *Star Trek* and *Star Wars* model kits.

Ertl started making its own model kits in the late 70's, but it wasn't until later that they branched out into entertainment licensing. "We mainly did model kits of tractors and cars," says Tom Walsh, marketing manager for Ertl. "In 1981, Ertl bought the AMT brand from Matchbox, and then in 1985, we bought the MPC product line from a division of General Mills. AMT had done *Star Trek* product for years, and MPC had done the *Star Wars* product from the original films." The *Star Wars* line had been discontinued by MPC, but Ertl revived the line in 1990, with six items: Snowspeeder, Star Destroyer, TIE Fighter, Millennium Falcon, X-Wing Fighter, and an AT-AT. These were the glue-kit versions as first seen from MPC, and were cast from the same molds as the originals. "We intentionally brought them back in as close to the original packaging as we could," Walsh explains. "We wanted to recapture the look and feel of what these kits were always known as."

The rereleased kits were a hit, and Ertl continued with more kits in 1991, expanding the glue-together kits with four snap-together versions. The following year saw a three-piece snap-together gift set (with exclusive B-Wing Fighter), while 1993 was the year that the injection-molded plastic Darth Vader and the Rebel Base Hoth diorama action scene were rereleased. Oddly, Ertl released no new Star Wars kits in 1994. But the following year...

"In 1995, we started to get more aggressive in our market than just rereleasing previously seen MPC kits," says Walsh. Although both the Battle on Hoth diorama action scene and Slave One spaceship were rereleases, they featured entirely new packaging. "We also did three gold-finish vacuum-metallized limited edition snap-kits of the X-Wing, TIE Fighter, and B-Wing. These were only shipped in 1995, and featured new box art."

Next Ertl introduced outside technology into the Star Wars line with the first fiber optic kit. "We joined fiber optic technology with the Star Destroyer kit. Now, the modeller could much more realistically recreate the windows and light sources on the Star Destroyer." The basic kit was the same, but modellers could run a light-transmitting fiber to anywhere in the ship that they wanted. The light could either be powered by a battery pack or with a plug-in universal adapter.

Ertl's final rerelease of last year was another innovative new design. "We created what we are calling the 'Flight Display' series," says Walsh. "We took the conventional X Wing glue-kit and included a 13" diameter laser-cut plexiglas disk. The circle has holes cut into it so that the nose of the X-Wing and tips of the laser cannons fit through, allowing you to impale the model through the plexiglas. When it's finished and standing up, it really looks like the X-Wing is flying. It's a very effective way of simulating the in-flight look."

Ertl finished out the year with its first-ever vinyl figure model kits, newly created for them by talented sculptors. The initial three 1/6th scale kits in the line were Luke Skywalker, Han Solo, and Darth Vader. "They're every bit conventional vinyl figure kits," says Walsh, explaining that the main difference between their kits and other Star Wars vinyl kits is that "these kits are significantly less expensive than the competitors'."

Ertl was happy with the vinyl process. "Vinyl lends itself to some things better. You get a one-piece head and arms, as opposed to splitting the piece for injection-molding. However, there are some injection-molded polystyrene parts that we could not do in vinyl, such as Han's blaster, Luke's lightsaber, and Darth Vader's helmet."

As the new year begins, Ertl has more big plans,

ERTL PRODUCT LIST

Ertl Star Wars Model Kits

Item	Number	Kit type
(1990)		
Snowspeeder	8914	glue-kit
Star Destroyer	8915	glue-kit
TIE Fighter	8916	glue-kit
X-Wing Fighter	8918	glue-kit
Millennium Falcon	8917	glue-kit
AT-AT	8919	glue-kit
(1991)		
Speeder Bike	8928	glue-kit
TIE Interceptor	8931	snap-kit
A-Wing Fighter	8933	snap-kit
X-Wing Fighter	8932	snap-kit
Y-Wing Fighter	8934	snap-kit
(1992)		
3-Pack Gift Set: TIE Interceptor, X-Wing Fighter, B-Wing Fighter	8912	snap-kit
(1993)		
Darth Vader	8154	glue-kit
Shuttle Tydirium	8733	glue-kit
AT-AT	8734	snap-kit
Rebel Base	8735	glue-kit
Hoth action scene	8736	glue-kit
(1995)		
Battle On Hoth action scene	8743	glue-kit
Slave 1	8768	glue-kit
TIE Fighter, Gold Ltd.Edition	8770	snap-kit
X-Wing Fighter, Gold Ltd. Ed.	8769	snap-kit
B-Wing Fighter, Gold Ltd. Ed.	8780	snap-kit
Fiber Optic Star Destroyer	8782	glue-kit
Flight Display X-Wing Fighter	8788	glue-kit
Vinyl Luke Skywalker	8783	glue-kit
Vinyl Han Solo	8785	glue-kit
Vinyl Darth Vader	8784	glue-kit
(1996)		
Flight Display TIE Interceptor (March)	8275	glue-kit
Jabba's Throneroom scene (April)	8262	glue-kit
Encounter with Yoda scene (April)	8263	glue-kit
Cutaway Millennium Falcon (April)	8783	glue-kit
Vinyl Emperor Palpatine (May)	8258	glue-kit
Vinyl Prince Xizor (Sept/Oct)	8256	glue-kit

...same old. Early Spring will see rereleases of both the Jabba's Throne Room and injection-molded Encounter With *Yoda* diorama action scenes. Darth Vader's TIE Interceptor will also be released as a "Flight Display" kit.

New items on Ertl's schedule include a "cutaway" Millennium Falcon which has a removable top that lifts off allowing you to look into the ship. "You can see the lounge area, weapons bay, escape pod, computer banks, and more," brags Walsh. "I'm in the process of building one for myself right now!"

Two new vinyl figures will be released as part of the *Shadows of the Empire* marketing. Emperor Palpatine commands his own kit in May while the villainous Prince Xizor will be released in September or October. "Xizor is very different as a model kit. I think that the less humanoid the figure is, the more interesting they can be as a kit." Xizor's *Virago* Battlewing is in the planning stages, but despite notices in other places, is not on the boards for 1996.

Ertl also has a *Shadows of the Empire* consumer promotion that begins this summer. "Dark Horse is doing a 16-page 4x4 1/2 comic that will be packed into all of our *Star Wars* product from July 1 to Sept 30. The story incorporates most of our kits into the comic. It's very cool."

While Walsh won't reveal Ertl's plans for the 1997 line (which are due in stores in October), saying only that it will feature "all-new kits and some new permutations on old designs, plus modifications and revisions to the existing line." New figure kits are not likely, with ships taking up the bulk of the material.

Walsh does note that there are several AMT kits that aren't immediately going to be brought back, if ever. "R2-D2 and C-3PO are not immediately coming back, and the Darth Vader bust isn't likely to be redone. We are not going to bring back 'Mirror-Kits,' which were forgettable, small, half ship cutaways mounted on mylar to reflect a complete ship."

Why are model kits so popular? "I believe that the major reason that people build plastic models of any subject is a wish fulfillment or vicarious thrill due to the subject. Every person who finishes one of the ship kits probably flies it around the room afterwards. If wish fulfillment is the key, what could be more irresistible to live in real life than something like *Star Wars*? Chances are that if you're a car enthusiast, you're going to lay eyes on a Lamborghini Diablo. If you're lucky you can touch it, and if you're really lucky, you might own one." Walsh chuckles, before adding "Few are the people who will be able climb into the cockpit of the X-wing."

Although the films take place "A Long Time Ago..." Walsh

believes they're here to stay. "The future for the property and the models and the films... the whole phenomena is very bright. It's almost surprising to me that the license is as strong today as it was when it was new. It isn't because it's a bunch of artificially contrived marketing and promotional things. It's just a good story. I can see nothing but good things for *Star Wars* in the future."

Ertl model kits are available at major toy stores, hobby stores, comics shops, or through the *Star Wars Fan Club*.

The Jedi Library

Black Fleet Crisis: Before The Storm

Michael P. Kube-McDowell introduces an all new paperback trilogy to the *Star Wars* universe with the **Black Fleet Crisis** saga. In book one, **Before The Storm**, a restless Luke Skywalker goes on a dangerous search to his mother's homeworld to find out who his mother was, even as the New Republic faces the Dukhan League, a terrifying threat from the depths of the Empire. An audio version will also be available, from BDD Audio. Wondering when to expect the rest of this trilogy? **Book Two: Shield Of Lies** is due in August, and **Book Three: Tyrant's Test** will be released in December.

The Essential Guide To Vehicles

The mastermind behind West End Games' *Star Wars* product is Bill Smith, and in his first major book, Smith explains what makes *Star Wars* go. No, not behind the scenes, but on-screen and in the books. **Star Wars: The Essential Guide To Vehicles and Vessels** contains 100 vehicles, vessels, and starfighters, with diagnostics and information about each, a grey-tone illustration by Doug Chiang, and a full-page diagram by whiz-boy technical artist Troy Vigil! And while you may think you know what there is to know about TIE fighters and X-wings, do you know what the Ssi-ruuk ships look like from **Truce At Bakura**? What about Xizor or Dash's ship from **Shadows of the Empire**? Smith did exhaustive research to provide several major ships and vehicles from *Star Wars* films, books, comics, and video games. Look for this fantastic guidebook in March.

Tales of the Mos Eisley Cantina

Dark Horse has been doing a series of eight-page short stories in the pages of Topps' **Star Wars Galaxy Magazine**. While they're currently running a four-part Boba Fett story, the previous three stories (#2-4) were set at the infamous Mos Eisley Cantina. Now, Dark Horse collects these three stories into **Tales From Mos Eisley**, a 32-page one-shot special. Bruce Jones writes the stories, while Bret Blevins provides the artwork. Exclusive to this package are pin-ups by Cam Kennedy, Gary Gianni, Pat McKeown and Dave Cooper, plus a cover of a Shistavanen Wolfman by Dean Williams

Imperial Entanglements

If you're a fan of West End Games' **Star Wars Miniatures Battles**, look for a new supplement in March. *Imperial Entanglements* features strange environments, including a lava plain, the dense floor of a deadly jungle, and the treetop canopy of a forest, plus some other exotic locales. Along the way, you'll bump into familiar aliens and face tactical challenges, from either an Imperial or a Rebel point of view.

Best Of Star Wars Adventure Journal

For the last two years, editor Peter Schweighofer has been turning out an excellent action-filled digest called **Star Wars Adventure Journal**, for West End Games. Filled with stories and game modules by gamers and newcomer writers, the **Adventure Journal** has also seen more than a few stories from professional *Star Wars* authors. Now, in a special 128 page book, the **Best of Star Wars Adventure Journal Volume One** will collect the top stories from issues #1-4. Included in the mix is Timothy Zahn's "First Contact" (which tells the first meeting of Talon Karrde and Mara Jade), as well as Kathy Tyers' "Tinian On Trial." Other stories tell tales of spice-mining operations or adventures with Rebel privateers. **Best of Star Wars Adventure Journal Volume One** will be released in March.

THE NERF HERDERS PEN ***(Page 4)***

Young Indy Connection

While working on an article about *Young Indiana Jones Chronicles* for the new British **Star Wars Magazine** (coming from Titan this Spring), it occurred to me that fans may not know exactly how many of the *Young Indy* people are connected to the future of *Star Wars*. Thus, person by person, we'll trace the "Young Indy Connection."

George Lucas: Creator of *Star Wars* and *Young Indiana Jones Chronicles*. Conceptualized stories for both of them. Currently writing scripts for three new *Star Wars* prequels and might possibly direct one.

Rick McCallum: Producer of *Young Indiana Jones Chronicles*. Currently producing three new *Star Wars* prequels and getting ready to start secondary casting.

Frank Darabont: Writer of several *Young Indiana Jones Chronicles* episodes. He will be co-writing at least one of the three new *Star Wars* prequels, and is set to direct one.

Jonathan Hales: Writer of several *Young Indiana Jones Chronicles* episodes. He will be co-writing at least parts of the three new

Star Wars prequels

Carrie Fisher: Princess Leia in the original *Star Wars* trilogy, wrote one *Young Indiana Jones Chronicles* episode. She will be co-writing at least parts of the three new *Star Wars* prequels (rumored to be the Mrs. Skywalker parts).

Joe Johnston: Worked behind the scenes for ILM on the original *Star Wars* trilogy and did production designs for the *Ewok* telefilms and the animated *Droids* and *Ewoks* series. He also directed several *Young Indiana Jones Chronicles* episodes and may direct one of the three new *Star Wars* prequels.

Simon Wincer: He directed several *Young Indiana Jones Chronicles* episodes and may direct one of the three new *Star Wars* prequels.

Ben Burtt: He did the sound effects for the original *Star Wars* trilogy, and wrote *Droids: The Great Heep* animated telefilm. He also directed the Family Channel telefilm, *Young Indiana Jones and the Attack of the Hawkmen*. He is likely to produce the sound effects for the three new *Star Wars* prequels.

Anthony Daniels: He appeared as C-3PO in the original *Star Wars* trilogy and recently was seen in the Family Channel telefilm *Young Indiana Jones and the Attack of the Hawkmen*. Likely to be in the three new *Star Wars* prequels as an early version of the fussy droid.

Joel McNeely: A *Young Indiana Jones Chronicles* composer, Joel will be composing a *Shadows of the Empire* soundtrack which will accompany the novel (more on this next month). He won't be composing music for the three new *Star Wars* prequels though; John Williams will.

NEXT MONTH

Hope you enjoyed this month's column and will be with us each and every month. Coming up next month will be a special preview of the **Shadows of the Empire** explosion, with previews of the novel, comics, games, toys, and more! Plus, you'll have chances to win special *Shadows* material from several companies! All this and more exclusive news on the galaxy far, far away. See you in the future... *Star Wars Futures!*

Besides his various ***Star Wars*** *projects, Andy Mangels also reports on Hollywood for* ***FAN*** *(see Hollywood Heroes), was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and is the writer of the upcoming* ***RE-MAN*** *on-line comic series for MicroSoft Network.*

UPCOMING RELEASES

(BM=Bantam, BMA=Bantam Audio, BK=Berkley, DH=Dark Horse, FC=Fan Club, To=Topps, TWA=Time Warner Audio, WEG=West End Games)

TITLE	Team	Company	Date
Dark Empire: TPB Preview	Tom Veitch/Cam Kennedy/Orlando	DH	preview
Dark Empire (limited edition HC)		DH	March 5
Heir To The Empire #6	Mike Baron/Olivier Vatine/Fred	DH	March 12
X-Wing: RS: The Phantom Affair #2	Stackpole/Strnad/Macan/Blukovic	DH	March 19
Tales of the Mos Eisley Cantina	Bruce Jones/Bret Blevins	DH	March 26
Jr. Jedi Knights #3 —Promises	Nancy Richardson	BK	March
Black Fleet Crisis: Before The Storm #1	Michael P. McDowell	BM/Audio	March PB/Audio
Children of the Jedi PB (reprint)	Barbara Hambly	BM	March
Essential Guide To Vehicles	Bill Smith/Troy Vigil	BL	March 2
The Empire Strikes Back Audio (cassette release)		TWA	March 20
Imperial Entanglements		WEG	March
Best Of Star Wars: Adv. Journal #1-4	Peter Schweighofer (ed.)	WEG	March
Boba Fett serial #3 (SW Galaxy #7)	Andy Mangels/John Nadeau/Ensign	DH/To	April 15
X-Wing: RS #2: Phantom Affair #3	Stackpole/Darko Macan/Edvin Biukovic	DH	April 2
Splinter Of The Mind's Eye #3	Terry Austin/Chris Sprouse	DH	April 23
Heir To The Empire #6	Mike Baron/Olivier Vatine/Fred	DH	April 30
Shadows Of The Empire HC/Audio	Steve Perry	BM/Audio	April
Star Wars Galaxy Magazine #7	Bob Woods (ed.)	Topps	April 15
X-Wing: Wedge's Gamble #2 PB/Audio	Michael Stackpole	BM/Audio	April 29
Imperial Vehicles: Pop-Up Book	Bill Smith	LB	April
Rebel Alliance Vehicles: Pop-Up Book	Bill Smith	LB	April

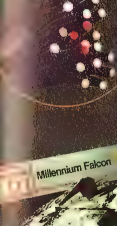
Ertl® Model Contest

Go get your modeler's glue and your imagination, because if you win these highly detailed model kits from The Ertl Company, you're going to need both. If you just read Andy Mangels' Star Wars Futures column, you're probably already jonesin' for these babies—especially the Star Destroyer, which comes with over two thousand inches of fiber optic filament that you can connect anywhere you want inside the ship! And keep an eye out for some brand new Star Wars® kits from Ertl this Spring!

AMT® ERTL®

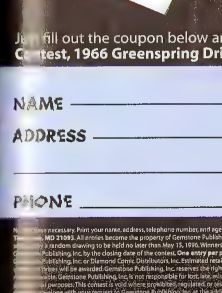
WIN!
Battle of Hoth® Action Scene kit

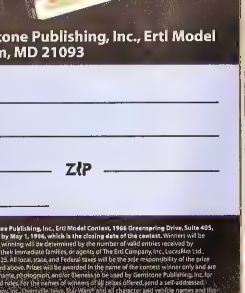
WIN!
Star Destroyer
with fiber optics



Grand Prize (one winner): A Star Destroyer with Fiber Optic Lighting System kit, an X-Wing Fighter Flight Display kit, and a Millennium Falcon kit

First Prize (three winners): One of the following: a Darth Vader's TIE Fighter kit, a Battle of Hoth Action Scene kit, or an X-Wing Fighter kit





Just fill out the coupon below and mail it back to: **Gemstone Publishing, Inc., Ertl Model Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**

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No purchase necessary. Print your name, address, telephone number, and age on the entry coupon or a 3 x 5 card and mail it to: **Gemstone Publishing, Inc., Ertl Model Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093.** All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by May 1, 1998, which is the closing date of the contest.** Winners will be selected by random drawing to be held no later than May 15, 1998. Winners will be notified by phone or mail by May 31, 1998. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families, or agents of The Ertl Company, Inc., Lucasfilm Ltd., Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: Grand prize: $120; First prize: $25. All local, state, and Federal taxes will be the sole responsibility of the prize winner; will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are non-transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or restricted by law. A printed, notarized list with the names of winners of all prizes offered, and a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above, ERTL'S A registered trademark of The Ertl Company, Inc., Dyersville, Iowa. Star Wars® and all character and vehicle names and their distinctive likenesses™ and © Lucasfilm Ltd. All Rights Reserved.

PSYCHOTIC REACTIONS

Here we are again, spinning the platters that you ought to hear (at least someone doing a review believes so). It's not like we all agree on the same stuff. If we did, we'd have peace on earth, goodwill to all people, and lots of other boring crap like that. Now hum to yourself the theme to Different Strokes. Don't try to act cool, you know how it goes.

BRIAN ENO & JAH WOBBLE

SPINNER

All Saints Records

So let's forget about those crazy, mixed-up, let's-plug-this in-and see how-it-sounds 1970's. You know, the Eno/Bowie music that sent us hurling into the disco age, or the Eno/Byrne noise that paved the way for Phil Collins' unfortunate fame and fortune. Instead, let us enter the 1990's, where technology has finally allowed Brian Eno to make good music. Also, let us remember Jah Wobble's past—as the bassist for Public Image Limited, he certainly proved himself a talented artist in his own right. This CD contains 10 songs originally intended for Derek Jarman's last film, *Glitterbug*, but according to Eno, "it didn't make much sense with out the film," so he sent it off to Wobble to play with until it did make sense—and they made it into a great CD. Fully instrumental, it's a compilation of noise and sound that is both uplifting and relaxing. You can sit down, put on your headphones, forget the world and just listen. It's the kind of music that can really place you in a different state of mind—without annoying sleeve politics or humpback whale noises in the background.

—John D. McGonigle

SUPERDRAG

THE FABULOUS 8-TRACK SOUND OF SUPERDRAG

Darla

Before they sold out to corporate rock by signing a contract with the majors (aka Satan), Superdrag raced the circuit with a super-block Chevy engine loaded to kick out RPMs of indie cred. This 7-track disc was recorded on 8-track as a lark to chronicle the pre-sellout days. The idea was to just pass tapes out to their friends. However, the charm in the recording, the songs, and the band would've made it just too darn selfish to keep it only with those *in the know*. Beyond the Sonic Youth-esque disc cover are songs of lo-fi recording, diesel-sweet melodies, and over-blown guitars that make Superdrag a sure-be to jump on the greenlight of the majors and run full throttle.

—Benn Ra

ruby

SALT PETER

Creation/Work

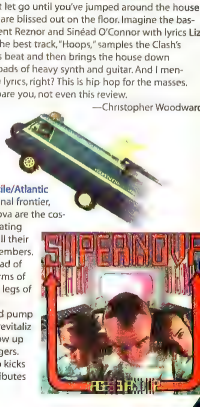
Nothing could have prepared me for this disc. I'd heard the jaggedly mel low first single, "Paraffin," and thought it sounded unique enough. I'd heard a friend gush about Lesley Rankine's amazing voice and the insidious magic she'd conjured here, but that wasn't enough. From the opening track through th last weary notes on the disc, this is music that demands your attention and won't let go until you've jumped around the house for 60 minutes and are blissed out on the floor. Imagine the bastard daughter of Trent Reznor and Sinéad O'Connor with lyrics Liz Phair would envy. The best track, "Hoops," samples the Clash's "Train in Vain" for its beat and then brings the house down around itself with loads of heavy synth and guitar. And I mentioned the amazing lyrics, right? This is hip hop for the masses. Nothing could prepare you, not even this review.

—Christopher Woodward

SUPERNOVA

AGES THREE AND UP

Amphetamine Reptile/Atlantic



If spacerock is the final frontier, *rock*etteers Supernova are the cosmic Donner party eating their way through all their punk rock family members. They devour the head of the Ramones, the arms of the Dickies, and the legs of Devo. They take the remaining heart and pump it full with enough revitalizing electricity to blow up three more Challengers. **Ages Three and Up** kicks into high gear on tributes

to such things Earthly as Oreos, vitamins, and Mentos. Surely fine stuff, but spaceman like? Hardly. Supernova are keeping in the fine tradition of other great pop aliens. Just as Mark needed his Mindy and E.T. needed his Reese's Pieces, they need pop culture. Other songs about going on undersea adventures, comparing love relation ships to math class, and

[illegible] battle on a bubblegum playground just show their songwriting level to be just a little bit this side of the Brady Bunch on Mars. The working factor on all this is the band's use of the hard driving guitar/bass/drum to put the whole thing into orbit. We all know that in 1969 Neil Armstrong was said to have walked on the moon, and also in that same year Iggy and his Stooges blasted off their own giant step for mankind. Supernova is following in both their footsteps. This is a merging of Earth and space on one CD, in one set of wacky suits with a blast of punkpop that hopefully will be a gradeschooler's homework assignment in the years to come.

—S. Leonard Hedeen

in the Promised Land." Like everything in life, I prefer the up tempo, rockin' stuff, to the slower stuff, but this album has a nice balance of both. Kramer pretty much does everything on this album, with the addition of Brock Avery on drums. It's also got Brett Gurewitz, the head of Epitaph and formerly of Bad Religion, providing back-up vocals on about half the songs. Rockin,' angry fun.

—Joseph P. Rybandt

BERNIE MIREAULT
EA
Self Produced

Yes, it's the same Bernie Mireault who created the comic **The Jam**. What Bernie has here is 10 songs, 30 min utes of music that he wrote, played, and recorded on a 4-track recorder (y'know, lo-fi). It sounds like an interesting cross between Lou Reed, Jonathan Richman, and Frank Zappa. The lyrics are occassionally flighty and the music sometimes spacey, but it seems to fit. As gifted as he is at writing and drawing comics, Bernie shows he's just as adept at producing his own music. To purchase, send $10 (that's a buck a song) by check or money order to: Bernie Mireault, 5586 Clark Street, Montreal, Quebec, Canada, H2T 2V4.

—Benn Ray

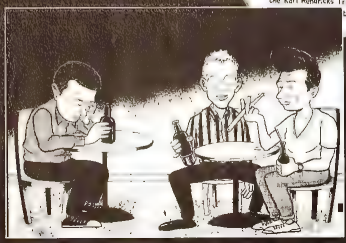
WAYNE KRAMER
DANGEROUS MADNESS
Epitaph

This was my first introduction to the solo work of the for mer MC5 guy (you know, "kick out the jams, moth- [illegible]"). He has had a previous album on Epitaph, **The Hard Stuff**, but that's in the past. Kramer's sound is a combination of John Hiatt and Neil Young. His vocal and guitar sound like Hiatt, but he has all the anger and social conscience of Young. That's cool with me. His lyrics definitely grab your attention. "So where's Lee Oswald now that we need him/I've seen all the lone gunmen I can stand/There's a self appointment tape called/'Getting there is Poverty'/Something bro ken in the promised land." That's in the middle of the coolest tunes on the disc, the aptly titled,

THE KARL HENDRICKS TRIO
SOME GIRLS LIKE CIGARETTES
Merge Records

The classy cover illustration (as well as the interior art) by Wayne (alternative comics fans might recognize the name), plus the rather jazzy-retro name of the ensemble suggest something to play at a cocktail party. However, from the first song ("Some Girls Like Cigarettes") to the last ("How's the Cat?), this power trio rocks solid and hard. Behind the loud/n'crunchy guitars are refreshingly adolescent lyrics about loneliness, heartbreak, and despair, though non-socialized eyes, Hendricks sees simple truths. Take for example the title track, "Some girls like cigarettes," yup, that's true, "Some girls don't," yup, also true, "Some girls like coffee/With their intellectual peers," true again, "Some boys pass out/After too many beers," do you see what I'm getting at? Simple truths? Granted, Hendricks' songs occassionally cross over into the just plain pathetic realm (you get the feeling he wouldn't be having coffee with the girls but passed out on beer instead), but at least he's not grunting unintelligably about some flies in some vaseline. What's up with that?

—Benn Ray



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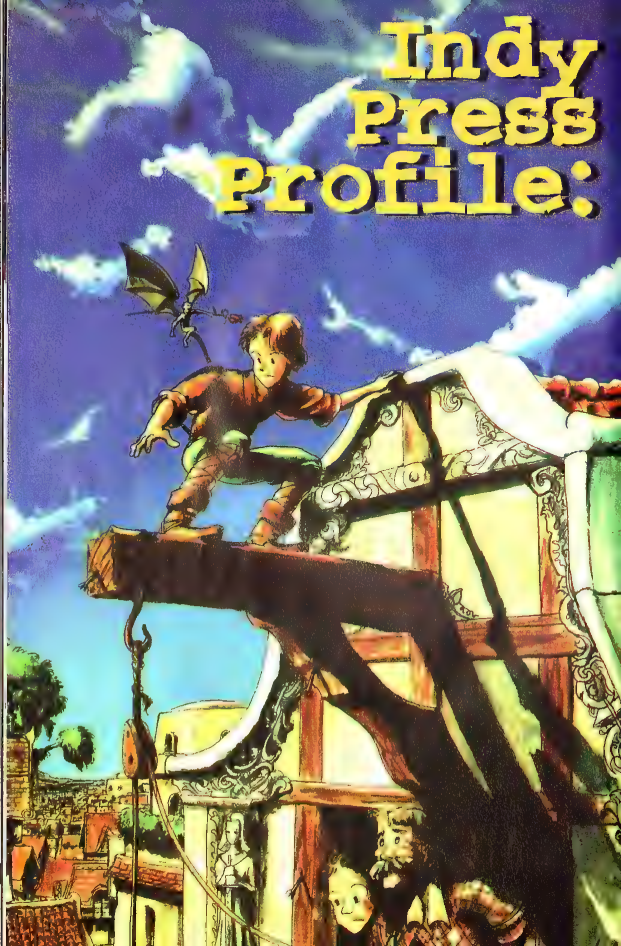


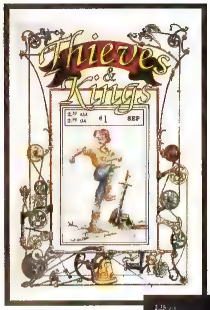
Mark Oakley founded I Box Publishing in 1995 with his first published work, **Thieves & Kings**.

The first issue in his fantasy series was heralded by the industry with enthusiasm. Diamond dropped photocopies around the country to show people what they believed might be a potential hit and orders before the first book even reached the stores. Mark received a flood of letters from both comic shop retailers and customers excited by what they had seen. Others were cautious, wondering if there was any place in the market for a black & white fairy tale fantasy where text passages and word balloons shared equal time. Since then, the public interest in Mark's work has been rising steadily. With **Thieves & Kings** reaching only its 10th issue this March, second printings of the first two issues have already been published to fill the growing demand. "Shops keep asking for back issues, and circulation has been increasing constantly. There's even a European company working on a German translation volume in hard cover! There's stuff going on all the time around here to keep me busy," explains Mark.

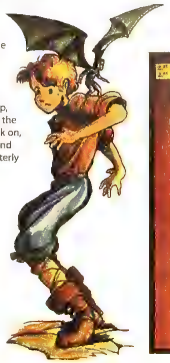
The best thing?" he asks. "The *best* thing about all this is now I get both 10 year old kids as well as the college crowd coming up to tell me how much they enjoy **Thieves & Kings**, and how they plan to stay around for the whole story. There's something really great about that."

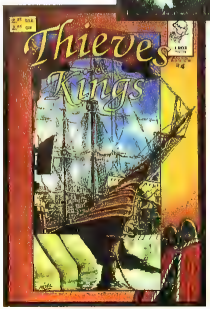
Thieves & Kings is slated to run for 100 issues, which would make it one of the very few bona fide fantasy sagas ever done in comic book format.

Mark Oakley has had little formal training in graphic arts or writing. He dropped out of illustration college after having become disillusioned with the lack of excitement among both students and teachers for what he felt was "an amazingly beautiful medium." Instead, he attributes his abilities to simple practice, to filling a stack of drawing paper five feet high, and writing about a half million words." Also, he says, his earlier work in the animation industry helped prepare him for the many tasks involved in publishing comics. "Snap, Crackle & Pop may not be the most fulfilling stuff to work on, but the things you learn and the people you meet.... Utterly invaluable."



I BOX
Publishing





After years of silence, he's back. A force of nature, he needs no introduction. With noble blood coursing through his veins and a savagery raging in his soul, he is Tarzan, Lord of the Jungle. And if Dark Horse has anything to say about it, he's back for good. From the deepest jungles of Africa to the Earth's core, Tarzan's adventures have captured the imaginations of millions of readers for decades. This year, Dark Horse will continue

LORD OF THE JUNGLE

By

Scott Braden & Jeff Dillon

lord Greystoke's legacy by releasing several projects involving Edgar Rice Burroughs' most famous creation. 1996 has the powers that be at Dark Horse kicking things into high gear with the release of **Edgar Rice Burroughs' Tarzan Versus Predator at the Earth's Core, Tarzan/John Carter: Warlords of Mars,** and the collected **Tarzan: The Lost Adventure**, as well as other projects already in the works.

"I've never seen (Dark Horse President) Mike Richardson get behind a license like he has with this," Editor Peet Janes says. "Mike grew up with the Burroughs books. He's been a fan since he was a kid and even has a set of the Burroughs' McClurg editions in a cabinet behind his desk. Some of them look pretty tattered from constant reading, but then again, that says a lot right there. Mike's a guy that really, really loves this stuff, and as soon as we had a chance to do it, he immediately jumped at it."

But, what's the big deal about Tarzan? Why bring back a character that our grandparents used to read? What's so cool about a man who beats his chest and talks to monkeys?

Tarzan/John Carter illustrator Bret Blevins, whose previous work includes everything from DC's **Batman** to Marvel's **X-Men,** believes that the character's lasting appeal is the result of one thing: his nobility.

"In contrast with so many of the modern characters of today," Blevins explains, "Tarzan is completely in sympathy with nature and acts accordingly. He doesn't have an axe to grind and he doesn't go out looking for trouble. He just responds to the situation."

Tarzan/Predator writer Walt Simonson, whose legendary work

on projects such as Marvel's **Thor** has made him one of the most sought after creators in comics, believes it comes down to the fact that the character of Tarzan is what we ourselves would like to be—only cooler.

"Tarzan, being one man who stands against the bad guys, symbolizes what people most admire in this country," Simonson says.

"[Tarzan] is a man of right and of pride, who is able to do what us ordinary guys are unable to. I mean, I was never able to successfully swing on vines through trees, try as I might."

From reinventing Marvel's **Ka-Zar** in the 80's to working on the darker **Batman** of the 90's, **Tarzan/John Carter** writer Bruce Jones is no stranger to comics' more "savage" heroes. Jones is also one of those few writers today that still manages to recognize heroes for who they are and what they represent.

"The great thing about Tarzan is that he's this mythical, bigger-than-life entity who at the same time has his feet permanently planted on the ground," Jones adds. "He really possesses no super powers. He's just a guy like you and me, except a hell of a lot stronger."

Lee Weeks, who's illustrating the **Tarzan/Predator** match-up and whose pencils made **Gambit** one of the hottest limited series to come out of Marvel in years, believes that the character of Tarzan is just one of those heroes that fans, as well as creators, just love to read.

"I have artist friends coming up to me saying, 'You're working on Tarzan? Why you lucky bastard...'" Weeks said laughing. "Tarzan is just one of those characters that lives right out there on the edge. He's a survivor. Plus, you have to be cool if you're married to Jane."

even most of the Dark Horse Heroes, they have certainly proven themselves adaptable to more any situation. But what about their roaming around in the world of Tarzan? Storywise, would they work in a more traditional pulp setting?

"The books that I partic- larly liked with Tarzan were the ones where he came across lost civiliz- tions tucked off in a secret corner of Africa where no one had gon- before," Simonson admits. "These were the stories where you foun- remnants of lost Atlant- ancient Roman cities, a- sorts of stuff. So, when they came to me and said, "How about Tarza- how about Predator, ho- about the Earth's core? yo- really just can't get any mo- Burroughsy than that, Predato- not withstanding."

"I have nothing against the Predator, but when peopl- ask me about the project I'm currently working on, I t- them that it's a *Tarzan* story," Weeks says. "It's not that I fo- get that Predator is in the story, though. I just think that when I look at the pages, when I feel the story, when I'm reading the pl- it feels like a Tarzan story through and through. It just happens t- have this other element to it. In fact, I think the idea of putting t- story in Pellucidar, the land at the center of the Earth that Burroughs created, probably lends itself to that as well. The ston- just makes sense to me. You've got these creatures that were thought to be long extinct roaming this land in the center of ou- world. The Predators then accidentally find the opening to Pellucidar which they look at as just this playground full of poss- ble trophies. Word then gets back to Tarzan, who gets a little upset and decides to take matters in his own hands. He then makes his way down to Pellucidar and takes care of business."

MISMATCH?

At first thought, the idea of pitting Predator against Tarzan in **Edgar Rice Burroughs' Tarzan Versus Predator at the Earth's Core** brings about images of a very short-lived battle followed by the Jungle Lord's head on a stick. Then again...

"Some fans ask me 'What chance in hell would Tarzan have against the Predator?'" Weeks reveals. "My response to them was always that it couldn't be any less of a chance than Arnold Schwartzenegger or Danny Glover would have [laughter]. I mean, Tarzan's Tarzan, and his element is the jungle. Besides, Tarzan's heightened senses would really make the Predator's camoflauge power obsolete. He can kick the Predator's butt whether he's invisible or not."

"[Predators] are really big game hunters and they go after the most dangerous game, which is man," Simonson adds. "Tarzan, though, is a hunter of the first magnitude. So, even though the Predators are big and tough and have all kinds of technology as sport hunters, I don't think they have quite the same edge that Tarzan does. Tarzan only hunts to stay alive and I think that gives him an edge that the Predators don't really expect. So, what I'm hoping to do with the series is essentially turn the tables on the Predators by the time we get finished, having them as the game and Tarzan as the hunter."

With Predators taking on the likes of Aliens, Batman, Magnus, and

LIFE ON MARS?

Ask any real Burroughs' fan which characters are the most well- known amongst the masses, and they'll tell you, without hesitation, Tarzan and John Carter, Warlord of Mars. Tarzan, sure, but John Carter?

As Burroughs' first published work, the character of John Carter certainly no stranger to the realm of comics. In fact, the adventures of John Carter have attracted such storytellers as Gil Kane, Murphy Anderson, Marv Wolfman, and Walt Simonson, as well as Frank Miller (his first work in comics). Of course, what would one expect from a story that gives you fierce warriors, beautiful women and the planet Mars?!

With Dark Horse adding Tarzan of the Apes to the mix and calling the project **Tarzan/John Carter: Warlords of Mars**, all we can s- is stand back and watch as all hell breaks loose!

"It's just slam, bang, pulp adventure from the first page to the la- with a little extra cheesecake thrown in for good measure!" Blevins says laughing. "Tarzan, through unknown means, gets transported to Mars during a moment of crisis, rather than dying. On Mars, he picks up an astral body of himself with his loin cloth and the whole business. Unfortunately, the first people Tarzan meets on Mars are villains who enlist him against John Carter. There's a lot of misunderstandings on both Tarzan and John Carter's part as to what the other's motive is, which in turn leads

...ll this conflict. Meanwhile, Tarzan traipses all over Mars and ...here's all these bizarre characters just like Burroughs' books!" ...John Carter has had some very strong psychological changes ...that will be revealed to be not what they necessarily appear to ...be," Jones adds. "I think everybody wanted to see a confronta-...tion of some kind between these two incredible characters and I ...don't think they'll be disappointed! Of course, the trick was to ...make their confrontation not just another stupid fight, but ...instead make it interesting from a psychological standpoint and ...hopefully we've captured that. I worked very hard at trying to ...give all the characters a three dimensional feeling and not just ...pull back on any kind of cliché. It was a tough tight rope some-...times to walk, but I think maybe we pulled it off."

While we look at Tarzan and John Carter, we can see the power of these two pulp heroes; the savage noble and the gallant war-rior. But is that these characters' natural appeal or does it come from the exotic settings Burroughs had created for them?

"Both Tarzan and John Carter are fiery characters to begin with," Jones says, "but I think the real appeal is the environment. It has all those wild Martian inventions that Burroughs came up with. I mean, he had exotic characters such as the four-armed Tharks, as well as the bizarre animals and creatures he created. Also, the Martian society's civilization is so rich visually. It's just a fantastic playground to have all these crazy activities going on."

Jones adds, "Burroughs was not only prolific, but his imagination was so incredible that you could pour monsters and princesses and cities and everything you'd ever want in there."

WHAT'S TO COME...

For those of you at home who thought that Jones might conclude his scripting of Tarzan's adventures with his **Tarzan/John Carter** project, think again. Both he and Peet Janes are looking forward to future adventures of the Jungle Lord, with Jones writing the first six issue story arc for the planned Tarzan monthly series due later this year. Penciled by Christopher Schenck with inks by Thomas Yeates, this story will bring Tarzan back to Earth and into the jungles of Africa in search of a lost civilization.

"We'll be going into a Tarzan ongoing series and it'll basically be set up as an ongoing numbered series, but with individual story arcs," Janes explains. "The first six issue story arc has Tarzan back in Africa, which is an Africa of the 1940's. If Burroughs was alive today, we'd very likely have Tarzan in 1996. But he's not, and the appeal of the books that he wrote owe a great deal to the era in which they are set. We don't want to modernize Tarzan. That has always been a very, very specific instruction from Mike Richardson, and basically it's going back to the things that made Burroughs' original novels so exciting, which was Tarzan, lots of close scrapes, cliffhangers, exotic beasts, lost civilizations—in other words, all of the elements that have kept Burroughs' novels in print for more than 70 years."

"We're trying to have our cake and eat it too," Jones adds, "while still maintaining a strong narrative flow and good storyline. We're not just furnishing the trappings of an adventure story as much as coming up with something pretty original. So hopefully the reader will see the best of both worlds; the feeling of Burroughs with our sort of take on it."

With the ongoing series," Janes says, "it's going to be Tarzan on the cover. It's going to be instantly recognizable and it's going to be good solid stuff. It will also feature other Burroughs characters that the current market might not otherwise support in titles of their own. Of course, that doesn't mean that we still can't utilize Burroughs' other works in conjunction with Tarzan, because who knows? If there's a degree of success with characters like John Carter, Carson of Venus, then we can always move along and do another project with that character or place. Burroughs created so much incredible source material that it would be a crime *not* to play with it all!"

"If you've read the Burroughs books, or even if you haven't, I can guarantee you that you won't be disappointed," Jones promises. We've got a feeling he's right. ■

LEGENDS

Joe Kubert
on Tarzan and the man behind the strip, Hal Foster.

Burroughs' Tarzan of the Apes is by no means a stranger to our four-color medium. Ever since Grossett & Dunlap first reprinted Hal Foster's newspaper strips in 1929, the ageless pulp hero has been published consistently over the last six decades by various companies such as Dell, DC, Marvel, and Malibu, as well as finally making a triumphant return in 1995 with **Edgar Rice Burroughs' Tarzan: The Lost Adventure** from Dark Horse Comics.

Yet, through all of Tarzan's various incarnations, die-hard fans agree that Foster and fellow comic legend Joe Kubert stand out today as the two consummate illustrators of the Lord of the Jungle. Kubert, who's been in comics for almost 50 years, credits Foster's **Tarzan** stories as the very reason he became interested in the character to begin with, as well as the primary motivation behind his career in comics.

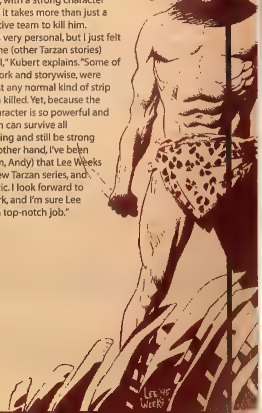
"It was as a result of reading Foster's **Tarzan** strip that I went back and read all the original Burroughs' books," Kubert says. "Foster had the capability to make the characters seem so alive that you cared about what happened to them. Tarzan appeared tabloid size on the back page of the **New York Mirror** and it excited the hell out of me. Foster's depiction of Tarzan was right on the button as far as I was concerned."

Kubert got the chance to try his hand at the character for DC Comics in the early 70's, and it was one of those rare opportunities too good to pass up.

"I was told by Carmine Infantino, who was president of DC at the time, that the Burroughs estate had given DC the permission to do the Tarzan comics with the proviso that I was going to be handling it," Kubert said. "That was a compliment to me."

And though some of the other past interpretations of Tarzan have paled in comparison to his and Foster's work, Kubert is still optimistic that, with a strong character such as Tarzan, it takes more than just a mediocre creative team to kill him.

"My reaction is very personal, but I just felt that some of the (other Tarzan stories) were just awful," Kubert explains. "Some of the work, artwork and storywise, were just so bad that any normal kind of strip would've been killed. Yet, because the core of the character is so powerful and so great, Tarzan can survive all kinds of battering and still be strong today. On the other hand, I've been told (by my son, Andy) that Lee Weeks is doing the new Tarzan series, and that it's fantastic. I look forward to seeing the work, and I'm sure Lee will be doing a top-notch job."



YOU WANNA PLAY GAMES

by Steve Fritz

MEANWHILE, OVER AT FLEER

Fleer/SkyBox International has announced that it has taken advantage of its long-term trading card license with Disney to set up a game based on the upcoming animated movie ***The Hunchback of Notre Dame***. As Fleer's second foray into the card game field, the game will be the first to combine both a collectible card game and a trading card product.

"The game is being marketed for young children," explains the game's designer Steve Domzalski, "so we didn't really want to go with a full collectible card game. Instead we are marketing a boxed set of game cards that are not collectible. At the same time, however, our SkyBox division will be doing a trading card set that expands and interacts with the game cards, so you can add some collectibility into the mix."

The game according to Domzalski, focuses on the relationships of the characters in the film "The idea for the game hit me when I was looking over the design specs Disney sent us," says the designer. "I took it home where I have the best judges in the world: my children, who are aged 4-8. They were incredibly enthusiastic about it and now like playing the game as much as **OverPower**."

From there, Domzalski submitted the game design to Disney, who gave it the green light. What pleases Domzalski particularly is that Disney approved the game without any revisions. As it stands, Fleer intends to release both the game and the trading cards in May to coincide with the release of the movie.

Meanwhile, Domzalski and the **OverPower** team will be adding a new twist to the Marvel-based game when they release their third expansion set, **Mission Control**

They are adding a new class of cards called Event cards, which can actually change the way a battle is played.

According to Domzalski, the Event cards are tied to the Mission cards, which up to now had only been used as counters towards winning the game. Event cards are played before the discard phase of a battle. They then give both players the ability to do things like not discard any cards, stop attacks using energy blasts, and other similar strategy changing tactics.

By the time **Mission Control** comes out, there will be ten different sets of Mission cards, and each Mission will have five different Event cards, making 50 different Event cards in all. **Mission Control** is set to ship this March, and will include at least ten more Marvel heroes with their respective specials, as well as a number of Any Hero special cards that had previously been available only as promotional cards.

WILDSTORMS CCG EXPANSION TO SHIP IN FEBRUARY

WildStorm Productions has announced its first **WildStorms** CCG expansion set, **Conflict!**, will ship this February. It was originally slated for December, but the company felt that, due to the lateness of its base set's shipping, it would be wise to hold back two months to give the market a chance to absorb it.

"Everyone at WildStorm felt we had a great game in **WildStorms**, but it took us a little longer than we thought it would to get it into the stores," said trading card manager Ted Adams. "As a result, we were asking retailers to order **Conflict!** before they had a chance to see how the initial game was going to sell. **Conflict!** was still Diamond's best selling game product for October, but we felt that retailers were under-ordering, and we knew why.

"Now that the game is out, we're completely sold out of our first printing and everyone's excited to see how well the game is doing at retail, both in comic stores and game stores."

WildStorm states the set will feature 150 new cards, adding more characters, combat cards, battle sites and prizes to the mix. There will also be a chase set featuring live models posing as top female characters Voodoo, Fairchild, Glory, Avengelyne, Angela and Freefall.

HEARTBREAKER READIES GOLDENEYE CCG

Heartbreaker Hobbies is preparing to

...the previously-announced collectible card game based ...Bond movie *GoldenEye* before February. Long held ...due to licensing agreements with United Artists, the finished ...have been shipped to the printer and the Philadelphia ...company will start distributing as soon as the cards clear ...

The set will consist of over 200 cards and feature shots from the ...including many that didn't make the final cut). The ...of the game is to complete missions set out in the cards, ...other cards featuring the infamous villains, gadgets and, of ...all the Bond babes you can get your hands on.

Heartbreaker President Bob Watts also reports that he has ...the rights to use stills from *all* of the past Bond films as ...well. As such, he's now planning future expansion sets, the first of ...will be called **Babes and Bad Guys**.

Also due out from Heartbreaker is **Kult**, a Paranoia-type game ...gamers discover everything they know is a lie and the world is really a Kafka-esque jail. Further, the jailers are at war, and the gamers can either be the players or the pawns in this surreal world.

The Limited Edition **Kult** set contains 250 cards in rare/uncommon/common format and includes art from some of the most prominent names in the CCG business. Starter decks will contain 60 cards and a rule book while boosters will contain 15 cards.

STONE RING ENTERS CCG WORLD

Stone Ring Games enters the CCG world with **Quest for the Grail**, which is based on the legends of King Arthur and the Knights of the Round Table.

The game involves the players sending various characters on quest. You use the character (called Court) cards, which are made up of Knights, Kings, Rewards, Events, Domains and Companions to build a kingdom. From there you use Quest cards to send your Court cards on missions and achieve victory points (called Valor). Achieve enough Valor and you win the game.

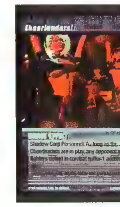
There will be 280 cards in the limited edition set, which will be identifiable by a red border. Starter decks consist of 56 cards, of which there are two rare cards, 14 uncommon and 40 common. The SRP on a starter deck is $8.25. There will be 10 starter decks in a box. Booster packs will contain 14 cards (1 rare/3 uncommon/10 common) and have a $2.75 SRP. Display boxes will contain 36 packs.

Stone Ring president Dave Nalle states the limited edition of the game will hit stores next week, and the company has already announced three expansion sets: **Knights of the Isle** (February), **Saga of the Volsungs** (June) and **Song of Roland** (August). Knights of the Isle will expand on the Arthurian legend while Volsungs will bring Vikings into the mix, with Roland focusing on the court of Charlemagne.

Yolande the Silent Maid
You may negate damage from one attack on these 2 knights after damage is determined once per round.

Cool cards from Quest for the Grail.

Chief Thunder!
THUNDER EFFECT
Influence
Chief Thunder now has to solve the mystery of his brother's murder, slain in an earlier tournament.



The card game will start shipping this April, to coincide with the release of the April launch of the Nintendo Ultra 64 home system, which will have **Killer Instinct** as one of its games. The two products will be tied together through a series of cross promotions.

"We've gone to great effort to translate the video game's razor sharp graphics and lightning quick action into our card game," says Topps VP of New Product Development Ira Friedman. "The result is a stunning 363 card series with all cards featuring 3D computer animation, multi-player participation, and instantaneous game play results."

Aside working with Nintendo on the product launch, Topps will possibly work with the gaming company on a national tournament as well as appearing at such conventions as Gen Con, G.A.M.A. and the San Diego Comic Con.

Killer Instinct will be sold in 60-card starter decks and 15-card boosters. Distribution is targeted for comic, card, and gaming outlets as well as toy stores and other general retail locations where Nintendo games are sold.

by James Bullock

toys

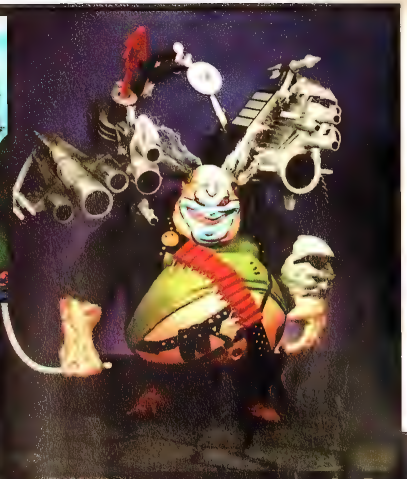
Not much news in toys this month, but we *do* have the scoop on four major releases to watch for. It seems the after-Christmas restocks have mostly been delayed, as large department stores and toy stores held off on their ordering due to inventories at the end of January or beginning of February. Most of what *is* on the shelves has been on the shelves for a while, though you might get lucky and find a store where old cases are being pulled from the back room to fill those depleted shelves. Onto what to watch for!

Playmates Engages Warp Engines Again

Continuing the wonderful line of Star Trek figures Playmates has been making for years now, this month you should find the second wave of Voyager figures hitting the racks. These include **Chakotay**, **Tom Paris**, **Harry Kim**, and the lovely **Kes the Ocampa**. Also watch for the appearance of **Dax from "Blood Oath"** and **Odo from "Necessary Evil"** in the DS9 line. No word yet on who the next wave of figures could include, but based on sales of this line, there's no end in sight.

Mars, Apes, and The Earth's Core

That's right, folks, Edgar Rice Burroughs' Tarzan and John Carter characters have made it to a toy store near you. With a whopping total of eighteen figures (so far), these should be quite an interesting collection to finish. Look for the figures in four different sizes, each featuring some unique characteristic. This appears to be the first release from the Trendmasters company, out of St. Louis, but they appear to really know their stuff, as these figures look great! The first assortment includes **Numa**, **Jungle King Tarzan**, **Tarzan the Hunter**, **City of Gold Tarzan**, **Tars Tarkas**, **Kaldane**, **Harbenite Armored Tarzan**, **Dino-Armored Tarzan**, and **Horib**.



Back to the Little Blue Beings

Irwin Toy has announced that we'll soon see the reintroduction of everyone's favorite blue creatures. That's right, back from the 80's to overrun card shops and toy stores everywhere, it's The **Smurfs**. Irwin promises that these 90's Smurfs will remain absolutely true to the original, with **Papa Smurf**, **Grouchy Smurf**, and the only female in town, **Smurfette** all available in a variety of styles. Irwin is also offering playsets, including a Tree Go Round and two Carnival sets. Check out the accompanying graphic for a view of the whole village.

Spawn's Summer in February

The Summer Spawn toys are already overseas, and the factory is being readied for their manufacturing. Look for the following figures on the shelves as soon as late May/early June: **Toxic Spawn**, **Viking Spawn**, **Tremor 2**, **Overkill 2**, **Vandalizer**, and, in keeping with this ever-surprising line, a new female villain, about which McFarlane Toys is staying tight-lipped. Be sure to watch the next issue of **FAN** for more information on these new figures!

Meanwhile check out our photos of the newest Spawn line to hit these shores, scheduled to shipthis month. Look for a new Clown, She-Spawn, The Mask, Shadowhawk, and Cy-Gor arriving soon in a store near you.

Before we cut to the market report, watch next month's **FAN** for our expansive list of what to watch for in toys for the next year, as we bring you our tremendously detailed coverage direct from the '96 Toy Fair! With lots of pictures and previews, you won't want to miss this!

MARKET REPORT

Recent Toys

Of all newer lines, *Star Trek* had the biggest month. The latest releases are selling steadily with some of the shorter packed figures drawing some speculation. The most popular have been the **Holodeck Picard** and **Worf**, **Data in 1940's Attire** from Next Generation, and **Hunter of Tosk** from DS9, as well as most Voyager and Classic series figures. **Redemption Data** and **Thomas Riker** are still the hottest figures on the planet. Rikers are snatched up at anything lower than $125, while Red Data commands no less than $150. **Essoq** is also on the rise and gets a quick $45. The Command Edition and Generations 9 inch **Kirks** are hot again thanks to the continued success of the deluxe figures. Everything from before the 7th season assortment is pretty slow, however.

The new Star Wars assortments are out now, with **Boba Fett**, **Lando Calrissian**, and **Luke in X-Wing Uniform** already comanding a lot of attention (and cash!).

The assortments on these new figures are unclear, especially as most toy stores have been getting nothing but older assortments since the beginning of the year. These possible repacks of the first run of figures have assortments as follows. 1 **Leia**, 1 **Ben Kenobi**, 2 **C-3PO**, and 3 of each of the rest. No word yet on repaints. There is a huge number of figures planned, though, so don't write it off. The Action Masters 4-pack, which used to be super tough, is now at $25 and not going anywhere. Despite the fact that a new carded version was released and goes for $10, the original is stagnant. Also of note, the new Applause numbered set of seven figures has been moving well, due in part to the exclusive **Boba Fett** figure. He seems to be the favorite figure of the month.

The two Spawn variations that have had everyone spazzing out for the past few months, the blue version of the original **Spawn** and the black version of **Medieval Spawn**, have calmed down significantly. While some are still trying to get up to $150 each for these, the actual market average tends to be around $40 for the former and $30 for the latter and should stay there. **Malebolgias** collect dust at $20. All of the **Angela** variations are out there and, despite rampant rumors and hype, all seem to be about as available with no one scarcer than another. The recent short packs are doing well but at slightly less, with **Vertebreaker** and **Violator II** at $12, **Werewolf** at $14 and **Troll** at $16. It seems that every **SC Overtkill** out there is on a cut or otherwise tweaked card, so some are actually buying the few that surface on nice cards for around $35. On another image note, **Voodoo** and **Void** from Wildcats are turning out to be tough finds on the racks, leading to a $14 secondary price tag. **Pike** is everywhere.

UltraForce seems to be a hit with the kids, but the black card chasers are not selling above retail yet. There are just too many of them. Collectors are looking for unique figure variations, not uniform card variations. The limited edition figure variations, however, are sure bets like **Polar Prime**, **Solar Prototype** and the red version of **NM-E**. These and all Ultra 5000 figures are tough indeed.

All Batman series figures are a little slower than usual. **Phantasm** has been a snoozer for a while now. The **Batman Forever Riddler** and **Two-Face** are all over the place and can still be found at most toy stores. The **Robin Dragster** is still one of the most sought after items in the hobby, with none seen for sale in months.

Again, there's a massive amount of Toy Biz stuff on the shelves, which generally tends to produce a few hot items. With the exception of **Spiral** at $10 and **Phoenix** at $16 on the old card and $9 new, there's no X-Men are hot. Almost all Fantastic Four from the second and third series are being bought. Many can be had for retail like **Thanos**, the **Undercover Thing** etc. Figures like **Namor**, **Atturna**, **Super Skrull**, both versions of **Invisible Woman** and the **Human Torch** repaint are selling above retail. The Invisible Woman repaint is up to $30 and holding on. Plenty of **Rhinos** are out there, but people are still paying up to $50 for some reason. The current market on this figure is $25 on U.S. card and $20 Canadian. A few other later series Spidey figures like **Green Goblin** and **Shocker** are slightly above retail. All first series figures can be found at clearance prices just about anywhere.

While I'm sure it would be fine for a human figure to have a cow hoof in its mouth, apparently some religious extremists didn't approve of the human foot in **Man Eating Cow's** mouth. This is rumored to be the cause of a huge shortage of the Tick figure, which has driven prices as high as $50 each, MOC. **Die Fiedermaus**, it seems, was just short packed and no one can find a trace of him either. Who'd have thought?

Starting Line-Up figures continue to be one of the biggest lines in the hobby. Thanks to his MVP award, the 1994 **Brett Favre** piece has tripled in demand leaving the **Bledsoe** rookie piece in his dust. The 94 Favre has gone from $40 to $60-$75 in recent months. Can you imagine what the price would've been if they'd beaten Dallas? Speaking of Dallas, **Jason Kidd** is turning out to be almost twice as tough to find as **G. Hill**, resulting in his taking the lead among '95 rookies. The Big Dog' **Glenn Robinson** piece is going for about $25, but the **Nick Van Exel** piece has about twice the demand at $20. The only Baseball pieces with any attention are the extended, namely **Manny Ramirez** ($25-$30) and **Cal Ripken Jr.**, which every kid and her brother wants. Moms and dads have to cough up $60-$70 for this one, as do many collectors who know it's going to stay hot!

Sort Of Recent Toys

Transformers had yet another enormous month with some record prices. While the **Devastator** and **Superion** gift sets continue to slowly drop ($150 each), all other gift sets are super rare and red hot! A **Menasor** gift set in a C8 box recently went for a whopping $500!!! Among others, **Megatron** took another jump and is selling for up to $200 MIMB. **Optimus Prime** is down a bit to $120 MIB due to

increased availability, as is **Soundwave**, to around $70 MIB. All first series Decepticon Jets are super hot, especially **Starscream**, which is on everyone's want lists. Most boxed Autobots are also in big demand, especially **Hound**, **Mirage** and **Sunstreaker** ($60 each MIB). Other recent sales include **Soundwave** MIB C7+ ($55), **Jetfire** with major yellowing MIB C8+ ($125), **Wheeljack** no-insert MIB C8+ ($42), **Dirge** MISB C9 ($60), **Ramjet** MIB open insert C9 ($55), and a set of the first three **Insecticons** all in open, C8+ boxes for $45.

Secret Wars and Super Powers had their usual good month, with no real change in demand or price. Recent Sales include **Electro** loose C10 ($40), **Iceman** MOC C9+ ($100), **Tower of Doom** MISB C9 ($30), **Martian Manhunter** large card MOC C9 ($33), **Dr. Fate** MOC C7+ ($45), **Plastic Man** loose C9+ ($35), **Samurai** MOC C9 ($80), **Mr. Freeze** MOC C8+ ($48), **Orion** MOC C9 ($35), and several loose Super Powers figures for $4-$6 each. Loose Super Powers, believe it or not, are pretty hot. Both lines sell strongly and consistently.

80's G.I.Joe has been on the rise for the past few months and this month was no exception. First series figures are getting really hot, loose and MOC. Sales include **Zap** MOC C9 ($50), **Scarlett** MOC C8 ($140) and **Cobra Commander** loose C9 ($40). All of these were straight armed. Sales among second and third series include **Firefly** MOC C9 ($70), **Snake Eyes** MOC C8+ ($120), **Destro** MOC C9 ($55) and **Duke** MOC C9 ($40). Almost all later series figures have gone cold, especially the Star Brigade Aliens which hardly ever sell any more. The 30th Anniversary figures are slower than ever, with even the previously elusive black **Action Soldier** collecting dust at slightly dropped prices ($115-$125). Some people are still trying to get up to $50 each for Target Joes, not realizing that everyone and her brother bought a million of these and are trying to do the same thing. These figures only sell for around $20-$25 each, when you're lucky. There are just too many of them.

A line which I've unjustly neglected in this report in the past is **Nightmare Before Christmas**. This line had an extremely short appearance at toy stores but it was there long enough to develop a huge cult following. It doesn't take an economist to figure out that high popularity and low production is the formula for super high prices. Here's just a sample of some recent sales to show you what I mean. Remember that this line has only been in the hobby for two years. **Santa** MOC C8 creased ($75), **Santa** MOC C10 ($95), **Oogie Boogie** MOC C9 ($80), **Sally** MOC C9+ ($30), **Jack as Santa** MOC C10 ($18), **Large Oogie Boogie** MIB C9+ ($90), **Lock, Shock and Barrel** MIB C9+ ($60), **Talking Jack** MIB C10 ($175), and the biggest item of the line, **Large Sally**

MIB C9+ ($275). This entire line is relatively tough. The packages are easily damaged, which makes mint examples super scarce and highly demanded. Even the common figures are selling.

The resurgence in T.M.N. Turtles demand proved to be short lived, as I predicted. The only figures in any demand now are the few which were holding up the whole line for the past few months. **Scratch** is nowhere to be seen. If one should appear, it would easily fetch up to $300 MOC and $60 loose. **Hot Spot**s have started showing up, which has brought this figure down to $50 MOC. Some others are being sought by variation-friends like **Movie Splinter** with the tooth ($50), and the recalled **Night Ninja Mike** ($70 MIB). Otherwise, forget it.

Not-So-Recent Toys

With the third series of new figures on it's way, original Star Wars is consistently growing in demand. Even figures and accessories which previously had to be priced to move are experiencing jumps in price. While there have been no real changes in price for the usual super hot stuff, the mediocre is picking up with recent sales including **20 back Luke** MOC C9 ($125), **SW Snaggletooth** MOC C9 ($100), **SW Power Droid** with firing Boba Fett offer MOC C8+ ($125), **ESB Yoda** MOC C9 ($55), **ESB Hoth Stormtrooper** MOC C9 ($30), ESB **Stormtrooper** MOC C9+ ($36), **ESB Luke Bespin** MOC C10 ($85), **ESB Leia Bespin** MOC profile card, crew neck C10 unpunched ($100), **ROTJ Darth Vader** MOC C9+ ($30), **ROTJ Zuckuss** MOC C10 ($30), **ROTJ Luke** Jedi green saber MOC C8+ ($40), **ROTJ Yoda** MOC C9 unpunched ($30) and **POTF Chewbacca** MOC C10 unpunched ($100). Among POTF figures there were several price increases. **Amanaman** now goes for $150 MOC. **Imperial Gunner** $90 MOC, **EV-9D9** $120 MOC and **Barada** $100 MOC! **A-Wing**s and **Tatooine Skiff**s are still selling for $500-$600 MISB, and the **Jawa Sandcrawler** lept above them to up to $700 in a sealed, mint ESB box. In SW box, it goes for up to $450-$500. Sales of accessories include **Droid Factory** in ESB box MIB C9 ($200), **Turret and Probot** set MIB C8 ($60), **Millennium Falcon** ESB MIB C8+ ($100), **Sonic Landspeeder** loose with working remote C7 ($60) and **Micro Bespin World** MISB C9+ ($120). Typically, Micro and Die-Cast stuff doesn't sell unless it's especially scarce (Micro Falcon or Snowspeeder, Diecast Tie Bomber) or priced low.

Loose figures have reached an all time high in popularity. Even jacked up common figures sell when well priced. Again, loose vinyl caped **Jawa**s are being counterfeited at an astronomical rate, so I would strongly advise against paying more than $5 for one. Common loose figures sell for $8-$12 mint and complete. Without weapons, most go for $1 less, but capes appear to be essential. Among the top loose figures, **Yak Face** is up to $125, with or without the staff. **Luke in Stormtrooper Disguise** is up to $85, **Blue Snaggletooth** $90 and **Han in Carbonite** $65. Another super scarce variation has appeared on the scene and is causing a mild stir. During production for ESB figures, Chewy's limbs were accidentally molded in olive green plastic. Although this was changed during production, some made it to the market. How scarce is it? At this time, we're not sure but there are a few out there carded and loose. Although we have no record of a carded sale, loose sales have been anywhere between $25 and $75! It's too early, though, to know what this figure's future is. Among regular loose figure sales are **Luke in battle Poncho** ($30), **Lando in General outfit** ($28), **Amanaman** ($50), **original Leia** ($25), **original Han with large head** ($18) and small head ($23). All were complete and NM. Large figure sales have picked up a bit too and include a loose **Luke** complete C9 ($80), **IG88** loose complete C9+ ($175), **Boba Fett** MISB ESB C8+ ($260), **Han** C9 missing medallion NMIB C7+ ($175) and a loose **Jawa** with no cape for $20.

Loose MEGOS are becoming really popular, particularly loose NM examples, which consistently sell well. Even some incomplete but scarce figures sell to people who want to hunt for the accessories. Figures like **Thor** and **Speedy**, for example, which each came with tons of parts, still sell well when missing one or two. Some loose sales include **Thor** without bracelets C9 ($75), **Aquaiad** with no boots or gloves C8 ($75), **Green Arrow** with outfit only, no accessories C8+ ($30), **Isis** with panties and dress only C9 ($50), **Iron Man**, no belt C10 ($35) and **Batman** with removable cowl complete C9 ($70). Among packaged figure sales were **Thor** NMIB C7+ ($240), **Green Goblin** NMIB C8+ ($275), **Robin** MOC C10 ($75), Complete set of **FF** MOC C9 ($175), 12 inch **Spider-Man** MIB C9+ ($40) and a C8 **Batgirl** in a C8+ box for $150. *Star Trek* MEGOs are still in demand but with few choice specimens for sale. **Romulan**s are hardly ever seen, but one just sold loose with some scuffing on the head (C9) for $300. MOC, this figure demands up to $700. All other second series aliens are super hot, with only some demand for the first set. 3 3/4 inch aliens are everywhere, it seems, loose and on opened cards. These rarely sell. The same figures on mint cards, though, would demand $150-$175, if truly mint! ■

TOP 10 DEMANDED NEW TOYS

10. Essoq (ST:TNG 7th season)
This figure is following in the footsteps of other 7th season stars. He probably won't ascend to their level, but for now he commands a healthy $40.

9. Invisible Woman (Fantastic Four Repaint)
Yeah, this figure is still tough and people are still looking for her. ($25-$30)

8. Die Fledermaus (Tick)
Almost as scarce as the cow, this figure is nowhere to be found at less than $30.

7. Rhino (U.S. Card)
They're out there and available, but some are still paying top dollar. Don't expect this elusive figure to be on the TOP 10 much longer. ($20-$25)

6. Grant Hill (1995 Starting Line-Up Basketball)
The figure every kid wants, and every collector, too. ($35-$40)

5. Jason Kidd (1995 Starting Line-Up Basketball)
Although not as popular as Grant, he's a lot tougher to find! ($40-$45)

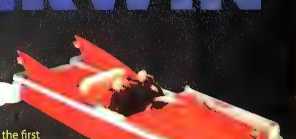
4. Cal Ripken Jr. EXT (Starting Line-Up Baseball Extended 1995)
The #1 figure in the sports hobby, this will doubtlessly be valuable for a long, long time. ($50-$70)

3. Man Eating Cow (Tick)
Seen many of these lately? Me neither; at least not for less than $40!

2. Thomas Riker (7th season assortment on U.S. Card only)
They're out there, but they're not priced to move. ($100-$135)

1. Data as seen in Redemption (U.S. Card only)
His fourth month at #1 and he's not going anywhere! This figure is the hottest thing in the world! ($130-$150)

ReBoot™ Toy Contest



UNCHANGED

ReBoot, the first completely computer-animated TV series, has become wildly popular in both the U.S. and abroad. Our Canadian friends at Irwin Toy Limited have been making some incredibly detailed and fun toys based on the series, and we're gonna give a bunch of them away!

First, one lucky Grand Prize winner will get an unpainted prototype of **Mouse**, a very rare, non-production designer's proof. The **Mouse** figure is not even a part of the new 1996 ReBoot toy line—an exceedingly rare treasure—and it comes in a display box autographed by the "Hub," creators of ReBoot!

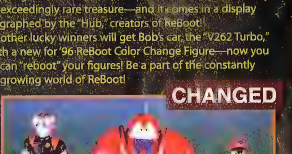
Some other lucky winners will get Bob's car, the "V262 Turbo," along with a new for '96 ReBoot Color Change Figure—now you can "reboot" your figures! Be a part of the constantly growing world of ReBoot!

Grand Prize (one winner):
An unpainted Mouse prototype in autographed display box, a Bob's V262 Turbo car, and a Color Change Figure

First Prize (four winners): A Bob's V262 Turbo car and a Color Change Figure

Second Prize (five winners): A Color Change Figure

CHANGED



Just fill out the coupon below and mail it back to:
Gemstone Publishing, Inc., ReBoot Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093

Look for the brand new additions to the ReBoot toy line from Irwin later this year, including Micro Vehicles & Figures, the Motortruck Micro playset, Glitch role-playing toy, and plush Frisket!

NAME _____

ADDRESS _____

ZIP _____

PHONE _____ AGE _____

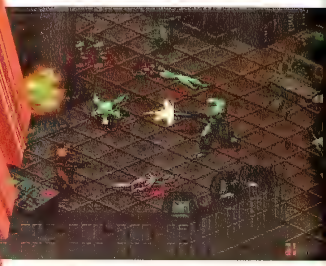
No purchase necessary. Print your name, address, telephone number, and age on the entry coupon or a 3 x 5 card and mail it to: **Gemstone Publishing, Inc., ReBoot Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by May 1, 1996, which is the closing date of the contest.** Winners will be chosen by a random drawing to be held no later than May 15, 1996. Winners will be notified by phone or mail by May 31, 1996. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families, or agents of Irwin Toy Limited, Mainframe Joint Venture, Gemstone Publishing, Inc., or Diamond Comic Distributors, Inc. Estimated retail value of prizes as follows: Grand prize: $200; First prize: $40; Second Prize: $10. All local, state, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest entry and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. ReBoot and all character names and likenesses are ™ and © 1995 Mainframe Joint Venture. All Rights Reserved. Irwin Toy Limited, Toronto.

Descent

For Sony PlayStation

From Interplay

Okay, you know you like it, we know everybody plays it, and now **Descent** is heading for the Sony PlayStation. We're talking great fast moving gameplay with all the shooting you could ask for, tied in with the quality graphics that PSX means. We don't have to go into story plots do we? How bout just that you're piloting one mean underground machine below the surface of Lunar Base 1, and those mine shafts twist and turn as your stomach starts upchucking. Look out for 3D enemies that are a lot smarter than you'll like and the lovely sounds that come from picking up powerups that feed your shields as you blast one of those inhuman machines to kingdom come!



Project Overkill

For PSX From Konami

Konami says that **Project Overkill** is a working title, meaning that the name might be changed. What we care about, though, is that the overhead 3/4 view lets you see all the action (and all the bad guys) as you try and shoot the hell out of everything that gets in your face. 3D rendered characters give the view a strong look, but blowing up whatever's on the playfield is where it's at. While they say that this one will be dark, intense, and violent, we say there's no surprises in what you have to do and how you have to do it. If you've played any of their shooting titles before, then you'll be ready and able to take it on.

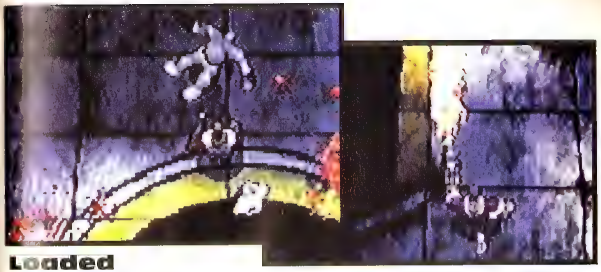
Castlevania: The Bloodletting

For PSX From Konami

Fans of **Castlevania** can toss their SNES out now since Konami's gone PlayStation. The expected effects and fighting/exploration are found here, combined with Alias and Softimage rendered 3D characters, which certainly give it a whole new look. This series is one of the most popular, so expect more of the same kind of platform, puzzle-solving and arcade-type action as before.

MEGABYTE

by Marshal M. Rosenthal ©1995



Loaded

For PSX From Interplay

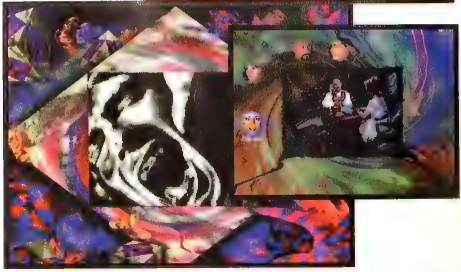
After playing Interplay's **Boogerman**, you'll find that **Loaded** is much more fun, and more violent and more bloody and more...! Really fluid looking scenes and morphing effects that turn the terrain upside down take this one out of the realm of a simple shoot-em-up and gives you the edge and desire to really blow some dudes apart! Picking a character from 6 to play with, you get all the weapons and combo moves and plain stuff you need to go out there and hurt the enemy, which is anything that isn't you on the planet Raulf. We prefer the Sonic blasts to the Frog missiles ourselves, but that's personal taste coming into it. And while Vox is very cute (for a homicidal mutant girl), [Big] Mama is much more impressive. Great overhead views, and, of course, you can do the zoom in/out changes for getting up close and personal.

Psychic Detective

For Saturn/PSX From Electronic Arts

You're Eric Fox, paranormal with powers beyond normal men enabling you to coast through the days with an edge, seduce gullible women, and amuse yourself (if no one else) by doing a stand up, smarmy magic-type lounge act in second rate hotels. But now there's a really nasty murder to solve, and Fox's head is where you'll start out.

But you won't be staying there long, as this ain't where you get stuck with one character. Here, you'll be able to zip from inside one person to the next, seeing through their eyes, looking at what's what from their selective and distinct perspective. You'll find yourself ferreting the truth behind the lies and the facts from the deceit. Trying out all the leads may put you on a con ridden roller coaster ride of life and death. And all with a point and click interface to boot. Shot on location throughout the San Francisco Bay area of California using professional actors from the film industry, the film company [Colossal Pictures] uses all the tricks they've stored up from doing stuff like MTV's *Liquid Television*, and special effects for Oliver Stone's *Natural Born Killers* and United Artists *Tank Girl*. John Sanborn, C.P.'s Director, spits it out: "We've mixed together 500 movies, incredible sound and extensive electronic processing, so that every time you play the movie you discover new sequences, new materials, and an entirely different movie path. It becomes the movie you want it to be."



Zero Divide

For PSX From Time/Warner Interactive

We really like this one; big fighting graphics and smooth, 3D rotation. Zero Divide is (yes) another fighting game (forget the dorky story line), but everything can be done using 3 buttons and there's that techno-feel to it cuz the speed's heavy. Ringouts let you hang and pull yourself back into the playing field, and the dodge move is good for sidestepping into 3D space. There are eight fighters to learn how to use, each full of weapons and projectile attacks. All this and four viewing modes as well as combo moves you can do while jumping, handicap settings and customizable controller keys. Get yourself a memory card and 15 matches can be stored and replayed (taking damage in slo-mo is cool).

Eclipse Pad/PS Propad

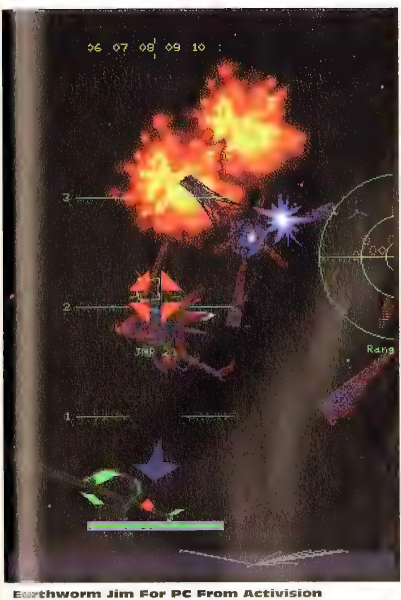
For Saturn/PSX From Interact

They used to be STD, but the control pads still do the job regardless of the name. Eclipse PAD/Saturn gives you 8 fire buttons, slo-mo and programmable syncro fire, and LED indicators. The PS does the same and adds 3 slo-mo modes. They're all cheap too—that's the best part.

Blaster GamePad

From Creative Technology For PC

Worth noting is GamePad for PC users. It's digital, cheap (under 40 bucks), optimized for Windows '95, and its 14 touch-sensitive buttons give you plenty of control. It comes ready to run for 100 games, has a six-foot cord for plugging into a standard game port, and a joystick splitter for connecting two GamePads.



Earthworm Jim For PC From Activision

Well, this ain't exactly a secret but those getting the PC version of Jimbo get an added bonus (provided they have Windows'95 and the added bits): all kinds of crazy desktop enhancements like wallpaper and animated icons and cursors. If you're a big fan of those cows, you'll want to check this out.

Braindead 13 For PC CD-ROM From Readysoft

Cool animation and a slightly tilted theme makes **Braindead 13** fun, unless you're having troubles. Here's what you need to maneuver through Vivi's Funeral Salon:
Fire, left (shave), fire, right, right, right (manicure), up, left, up, right, left, up, left, right (facial), fire, fire, left.
Or fire, left (shave), fire, right, right, right (manicure), up, left, up, right, left, up, left, right (facial), left.

And for you **SimCity 2000** fans (for the PC), we pulled this cheat off the internet. Type them in while playing the game [note—some won't work with version 1.1]:
Money cheat, while playing in a fresh new city:
1. Type FUND to issue a bond at 25% interest—say yes to it
2. Repeat step 1.
3. Turn to the budget window and take out a real bond. The interest should be .%. Say yes to it. Your city should now receive a million or so each year.

If you've got a great tip and want to share it, give Marshal an e-buzz at marshalr@pipeline.com

THE HIDDEN BITS

Absolute Zero For PC/Mac From Domark

Those who despair while fighting in space should take heed of the following:
[General] Remember, whenever you fire, your shield is DOWN! If you can't avoid a collision, stop firing!
[Mission 1-1] Once you reach Nav 5, you can leave your wingmen, but you're doomed if you've lost more than 2 wingmen upon reaching Nav 6.
[Mission 3-1] Keep checking behind you for those pesky Web fighters.
[Mission 4-2] The center of the bridges are their weak point. Shoot them there and get those bridges down quickly or the enemy will overwhelm your ground forces.
[Mission 7 3] Watch out for strafing crabs! In the city area, zoom your top-down radar to 2km radius and kill the nearest objects first.
[Mission 13-3] (Almost at the end, huh? Well don't get cocky yet). Don't get lured too far BEHIND the Ymir. Since it's moving quickly, you'll have a hard time catching up. Conversely, don't be afraid of going quite a way in FRONT of the Ymir.

GEX For Saturn/PlayStation From Crystal Dynamics:

Now that GEX is on all the 32 bit systems, here's the lowdown on the most secret world, **Planet X**, direct from the head programmer:
To get there [Planet X], first complete all 5 bonus levels with a perfect score. There is a bonus level in every world. One in Cemetery, one in cartoon, one in Jungle, one in Kung-Fu, and one in Rezopolis. There are multiple portals to the bonus levels, one in each TV (or level). Every time a bonus level is completed perfectly, you will get a piece of the Sci-Fi remote. **Planet X** has 6 brand new levels. One you finish **Planet X**, go back and defeat Rez again and see the extended ending.

Final Fight 3 For Super Nintendo From Capcom

Here's a pretty universal tip: Whenever you see a door in the background, stand slightly to the right or left of it, grab a bad guy, and throw him towards the door. In certain places, the enemy will break the door open, allowing you to cruise back into hidden areas

CARD SHARK

FPG Rules the Earth, The Amalgam Universe Gives Birth, Hercules Takes a Trip, The Best of Fritz Lets Rip

By
Max Gottfried

A YEAR OF FANTASY ART EXCELLENCE

The world's leading card company dedicated solely to sci-fi and fantasy artists is FPG. Sorry, no conventional superheroes, movie tie-ins or comic crossovers, they cater strictly to the fantasy art aficionados. This company follows the course—a love of the escapist genre—set by its founder, Michael Friedlander. A steady stable of primo artistic talent has been corralled by the FPG brain-trust which presents their mind-numbing works of art on the cardboard frontier. Some of their widely known artists are Joe Jusko, Bernie Wrightson, Ken Kelley, Paul Chadwick, and Jim Steranko. Other talents more recognized from paperback book covers include John Berkey, Brom, Keith Parkinson and Joe DeVito

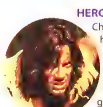
It's a simple philosophy: present premier talent in a high quality format in an accessible, affordable manner. FPG cards are like Lays potato chips, you can't have just one. Buying one pack leads to another and then another. Purchasing a box at a time is the most rewarding method, since there's excellent collation (often 3 or more sets per box), with a variety of the MetallicStorm bonus cards also inserted. The standard cards are UV coated on both sides, while the bonus 'Metal' cards are color enhanced on an assortment of foil patterns.

Releasing this month, **John Berkey II** opens up the portfolio of this decorated fantasy illustrator. John Berkey has appeared in numerous Society of Illustrators art exhibits and has received various awards of excellence. Sixty cards complete a set of Berkey's futuristic vehicles and settings. Five MetallicStorm cards are randomly inserted, and Berkey has also personally signed and numbered 1000 cards.

Coming in March are two separate sets by a gifted husband & wife team. No, not Boris and Julie Bell, but fantasy artist **Don Maitz** and *Masters of the Empire* writer-artist, **Janny Wurts**. The Maitz series will have 90 high-powered images, while Janny will get 60 artistic reflections on prime card stock. Each set will have a variety of MetallicStorm bonuses and autographed additions. These sets are for die hard lovers of fantasy illustration.

A quick look at the FPG 1996 schedule is as follows: April, **Keith Parkinson Colossal Cards**; May, **Kelly Freas**; No specific release dates for **Romas**, **Edgar Burroughs Classics** (St. John, Roy Krenkel, etc.), **Darrell Sweet II**, **Ken Kelley III** (whew!), and **Brom Colossal Cards**

HERCULES BREAKS LOOSE

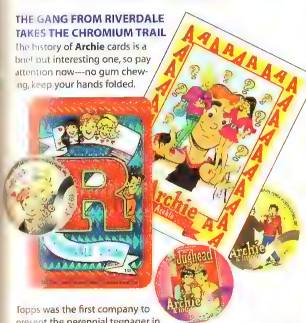


Chains of forged steel can't hold him. Teaming horses can't restrain him (not that horses would restrain people). Even the most powerful warriors can't stop him. Accomplishing what all others failed to do, the Topps Company captures this mighty half-man/half-god in **Hercules: The Legendary Journeys**, a 90-card set featuring all the ferocity and excitement of the syndicated TV series. The whole swinging soiree of gods and goddesses, mythical monsters, and that ultimate warrior princess, Xena, are in this Season One series of **Hercules**, due in April.

The card fronts feature video grab technology that presents crystal clear images from all five 2 hour movies and 13 one hour episodes. The card backs reveal behind-the-scenes information as well as production art. Of course, Topps packs a punch with buttkicking bonuses: nine embossed cards and two holograms are thrown in packs randomly. The price per 9-card pack is only $1.00. That's right, a buck, four quarters. Very affordable indeed!

THE GANG FROM RIVERDALE TAKES THE CHROMIUM TRAIL

The history of **Archie** cards is a brief but interesting one, so pay attention now—no gum chewing, keep your hands folded.



Topps was the first company to present the perennial teenager in 1969 on 16 tattoos (present value a cool $50 per set). Two years later in 1971, Mattel produced a few comic card games, one of which was the **Archie Race Chase Game** ($35 will land you this game in its hard-to-find plastic shell). Then, 20 years later, selected vending machines across the country started offering foil enhanced **Archie** stickers, with eight making up a set (currently going for around $10). Later that year, Impel—before they became Skybox—issued small packs of three cards each to be used as Halloween treats. With only six cards in a set, these are a rather inexpensive buy. In 1992, the same company, now under their new moniker, released the 120 card **Archie Comic Card** set, which features a 5 card hologram chase set (set value $12.00, holograms $5.00), with the Eternal Triangle holo going for $10.00). And, finally, last year, Card Creations released the **Archie Milkcap** series ($10.00 a set).

Now coming this month, Krome Productions carries on the card tradition of Betty, Veronica, Archie and the whole troupe. **Archie Chromium Cards** celebrate the fifty year legacy of America's favorite teenager. The 90-card series has pin-ups, puzzle cards and a classic cover gallery. Don't let Moose muscle you out of the chase card subset of 5 holochromes, either. There are also two cool subsets featuring Archie with each of his girlfriends, Betty and Veronica. What, no Cheryl Blossom? No Mr. Weatherbee pin-up?

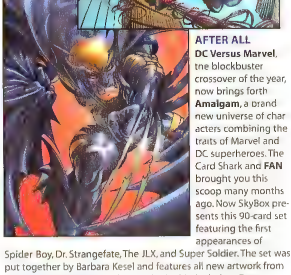
SPEAK FRANKLY

With two 90 card sets under his belt, Frank Frazetta repnses his masterful imagery at Comic Images. Launching this month is **The Best of Frazetta All-Chromium Collection**. These are 80 creamof-the-crop paintings from the first two Comic Images sets with nine new pieces making their debut on cards (a checklist completes the 90 card series).

The chase is on for 6 MagnaChrome cards, a 3-card MagnaChrome "Comic Covers" subset, and 500 genuine Frazetta autographed cards.

In order to promote box purchases, Comic Images is shrinkwrapping a bonus MagnaChrome card with each box. This is one Valentine's Day gift that sure beats flowers and chocolates.

IT'S A SMALL UNIVERSE



AFTER ALL, **DC Versus Marvel**, the blockbuster crossover of the year, now brings forth **Amalgam**, a brand new universe of characters combining the traits of Marvel and DC superheroes. The Card Shark and **FAN** brought you this scoop many months ago. Now SkyBox presents this 90-card set featuring the first appearances of Spider Boy, Dr. Strangefate, The JLX, and Super Soldier. The set was put together by Barbara Kesel and features all new artwork from some of the most talented artists in the biz, including Dave Dorman, Roger Cruz, Dave Gibbons, Mike Zeck, and the Kubert Bros.

The chase cards follow the pattern set by the **DC Versus Marvel** series, with nine Canvas cards depicting one fantastic Amalgam crossover scene (Dave Dorman gets the enviable job of painting "Secret Crisis of the Infinity Hour"). Nine PowerBlast cards pay homage to classic Marvel and DC comic covers of the past and six Holopix cards feature six major characters from this giant jamboree universe.

THE CHROMIUM SIDE OF THE FORCE

Topps has been doing chromium-based trading cards for some time now, and they've finally brough that technology to a full set of Star Wars cards, to be released under its Finest brand name. The set will present 90 of the most interesting and

important characters in the Star Wars galaxy. Each card front features art work of one character, accompanied by the character's biography on the card back.

PROPHET-SHARING PLAN

The recent release of **The Prophet Collection** from SkyBox is a welcome addition for several reasons. The Extreme Studios/Image Comics series character is one mean S.O.B. with big Kirby guns and Liefeld blades. Half of the 90 cards are illustrated by phenom Stephen Platt with great delineation. Todd McFarlane, Jim Lee, Mike Deodato, Art Adams and Tony Daniels provide other visions of the armor clad warrior. Twenty-four six-card packs produced one complete set (plus another half) from the box I opened. While my box did not contain the Prophet hologram, I did receive two out of the three double-sided, lenticular cards. The $1.69 per pack is a tad pricey, but well worth it if you are a fanatic of Prophet.

GRAFFITI PLAYS THE NAME GAME

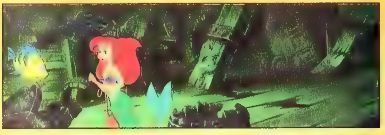
Newcomer **Graffiti,** who made a successful debut with its James Bond movie **GoldenEye** series, is changing its name. It appears a defunct stationary company had a similar moniker and is causing phone operators to pull their hair out. Allan Caplan, Greg Goldstein, and Martha Modlin are currently putting their heads together for a catchy handle. ■

The High End Market Report

BY
JOE MANNARINO

The original art to three Mickey Mouse daily strips, including the historic first daily, sells three times within the span of a few weeks!

In 1930, just two years after Walt Disney debuted **Mickey Mouse**, Disney was approached by King Features Syndicate with the idea of a syndicated comic strip based on the whimsical character. The first continuity was actually written by Disney himself and developed by Ub Iwerks, the behind-the-scenes genius who was responsible for the graphic design of Disney's early characters. In early 1930, a young artist named Floyd Gottfredson was asked by Disney to temporarily take over the strip until he could find a permanent replacement. Gottfredson remained on the strip for the next forty-five years. During that time he created some of the finest combinations of continuity and art that the medium has ever witnessed. Early Disney dailies are extremely rare. An early Gottfredson example sold this past year for over twenty thousand dollars. The Alexander Gallery originally acquired the first, third and tenth Mickey dailies, in a large trade deal involving Frank Frazetta originals. Involved in the deal were three early comic book covers, and two Burroughs' Doubleday plates. The dailies were then quickly exchanged for six figures in cash and the original art to two early Disney illustrations, from the pages of Good Housekeeping Magazine circa mid-thirties. Just as quickly, they were sold to a private collector for the formidable sum of $350,000.



In other Comic Character related information, Christie's and Sotheby's recently held their semi annual animation auctions. At the Christie's Animation sale, a total of 261 pieces were so d, with the Disney animation bringing the highest prices. Some highlights were: the top selling lot was from Disney's 1937 classic *Snow White and the Seven Dwarfs*, which brought $23,000 and featured Snow White waving from a horse lead by the Prince. Another top seller was a Gustaf Tenggren illustration-$20,700. A cel from *Peter Pan* featuring Tinker Bell-$16,100. A cel from *The Little Mermaid* featuring Ariel and Flounder-$14,950. Far exceeding the high pre-auction estimate of $1,000 were storyboard drawings of Donald Duck and The Chipmunks from the 1951 film *Corn Chips*; which brought $6,670.

In the Sotheby's animation sale held December 18th, 260 lots of animation art went on the auction block. Many items had never been seen before, and they comprised the collection of the late William A. Hoise, Disney's publicist from the studio's heyday in the 1940s. Some highlights included: a cel from *Pinocchio* featuring Geppetto playing with Pinocchio as Figaro follows-$120,000. Another cel from *Pinocchio*, this example featuring the Blue Fairy leaning over to talk to Jiminy Cricket-$37,950, a cel of Mickey from his first short feature *The Band Concert*-$10,350.

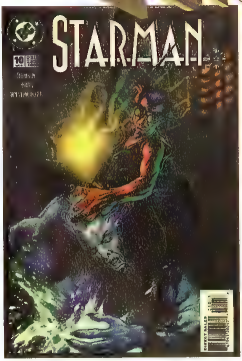
Comic Book highlights

Four Color Comics of New York City reports the following sales. **Whiz** #1 in Very Fine $25,000 in a cash/trade deal, **Detective** #27 in very good/fine with mini mal work $40,000, **Sensation** #1 in Fine+ $7,200. A few issues ago we reported on a single owner collection discovered in August of 1995, dubbed the **Twilight Collection**, which consisted of approximately 500 Golden Age comics centering around **Detective**, **Batman** and **Word's Finest Comics**. We now have some exciting after-sales to report on from the collection: Batman #46 NM $1,575, **Batman** #29 VF++ $1,500, **Batman** #41 NM $950, **Batman** #45 VF-$650. **Batman** #48 NM $1,100, **Batman** #51 VF+ $740, **Batman** #58 NM $1,300, and **Batman** #59 NM $900. **World's Best** #1 VF- $10,000 **New York World's Fair** 1940 Fine+ $7,000 **Detective** Comics #34 F++ $4,400, **Detective** #39 F/VF+ $1,500, **Detective** #54 VF/NM $1,800 and **Detective** #61 VF+ $2,100. **Marvel Comics** #1 VG+ $40,000 ■

FAN FORECAST

Flash Special #1
(DC Comics)

In the most recent pages of the always excellent **Flash**, a storyline titled "Dead Heat" just wrapped itself up. It involved a being who was determined to control the Flash's "speed force" and determined to put all the speedsters out of work, permanent like. The Flash cleaned his clock, of course but then returned to reality looking a little different than when he left. In fact, he didn't return at all; a little known Flash-of-the-future by the name of John Fox returned in his place. It just so happens that this John Fox first showed up in this 50th Anniversary Special. Do you see the connection? Is it all becoming very clear to you now? The special itself is a fun read with three different Flashes all fighting the same villain in their own respective times. Our boy John Fox is trying to contact each Flash in order to get them to come to the future and fight the same menace they're fighting in the past. He fails, but somewhere along the way he picks up some super-speed and becomes the Flash-of-the-future. Now that he's back, anything can happen.



Starman
#10 (DC Comics)

Have we beaten this horse enough yet? We didn't think so. Recently the **Starman** crew wrapped up "Sins of the Child," the series that introduced Jack Knight to the villainy of the new Mist. This new Mist has sworn to be Jack's arch nemesis; in other words she's gonna make his life a living hell for issues to come, and here we have her first appearance in that villainous capacity. A bitter, distraught young lady by the name of Nash doses herself with all kind of chemicals and...stuff (hey, we're not chemists here, we really don't know how she did it or we'd all try whipping up a dose) and becomes Mist. Seeing as how she's going to be around for awhile, we figured you might like to be in on this little gem-in-the-making. And hey, it's got Solomon Grundy too, so you can't go wrong.

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Ask for John K. Snyder

by Nick Wyche

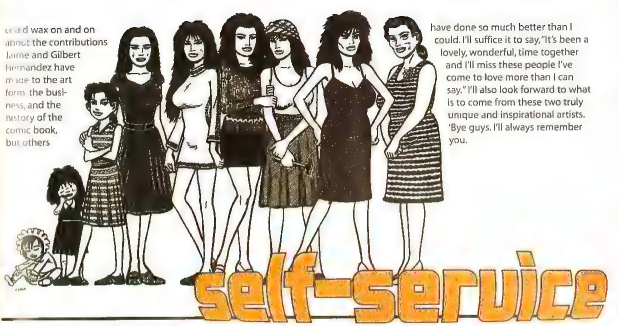
nick's picks

Love & Rockets Remembered

FAN's Managing Editor Todd Hoffer and I were speaking on the phone the other day and he asked me if I could do a retrospective of the Hernandez Brothers' long-running (and seminal) alternative comic series **Love & Rockets** to commemorate its 50th and final issue. Of course I immediately said "yes," thinking that since I had been reading this series for close to ten years, knew all of the stories and characters, and loved it immensely, this should be a snap. I couldn't have been more wrong.

I sat down to reread some of what I considered the highlights of the series, some interviews with Jaime and Gilbert, and some criticism others had written of the series. The thing that hit me first and hardest was that this is a title that has probably had more commentary written about it short of Kirby's work or the **X-Men**. Now you pitiful few yokels who have not read the book will probably think this is an exaggeration or an outright lie. "How could a little black-and-white comic book with girls (!) as the lead characters earn as much print as Kirby and the **X-Men**?" Quite simply because Kirby and his creations have had a hugely profound impact on the comic book medium and marketplace, and so too have the Hernandez Bros. and their creations. This book has spawned as many imitators as Kirby, and it has helped to create an entirely new audience for the comic book art form, just like Kirby.

Once I had put all of this stuff into perspective for myself, I realized that there was no commentary I could make about this series that would not be just a rehash of what others have said before me. Instead of repeating others' critical opinions, I've decided to just comment on what the characters and stories in **Love & Rockets** have meant to me: Maggie, Hopey, Izzy, & Penny, Luba, Chelo, Tonantzin, Heraclio, & Jesus. All of these characters have become real people in the hands of their respective creators. As a reader, I find myself driven, every time a new issue comes out, to immediately purchase it and figure out what has happened in the lives of my fictitious friends since I last saw them. Just because Jaime and Gilbert have managed to infuse their creations with vitality and life, especially when they do stories (like Gilbert's "Poison River") that delves into the histories of these characters and reveals what made them who they are, I find myself excited at the possibility of a greater understanding of these people. It takes a rare artist to draw that kind of reaction out of his audience.



self-service

Welcome to our new monthly column, dedicated to the thriving art of comic book self-publishing. By self publisher, we mean those of you (and we know there are lots of you) who slave away during any and all free time to put out a comic with your own hard-earned cash because you want to. Look to this page each month for a featured creator who's doing it on their own. This month, we interview Carla Speed McNeil, writer and artist of ***Finder****, an amazing book the likes of Dave Sim and Charles Vess have been praising. With issue three just out and Carla going for a wider circulation in the Fall, get into the book while it's small. Each issue is only two bucks (a steal) from Carla at 1452 Middle Town Road, Annapolis, MD, 21401.*

FAN: How did you get started in self-publishing?

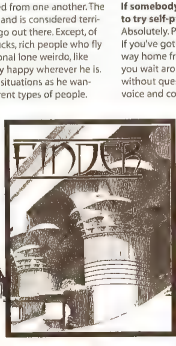
Carla McNeil: Essentially, I've been reading this stuff for a long time, but it never occurred to me that I might do this. There'd been such an upsurge of folks doing it, though, I just saw no good reason for me not to. Now, when I'm at my job, it helps to think I have some other existance than running the treadmill.

How would you describe the book to someone who's never read it?

Essentially, it's a depopulated world, where most of the people live in small cities, which are very separated from one another. The outside world is just thought of as barren and is considered terribly dangerous, so no one sensible would go out there. Except, of course, for a couple of loons who drive trucks, rich people who fly air yachts from city to city, and the occasional lone weirdo, like Jaeger, my main character, who is perfectly happy wherever he is. He inevitably ends up getting pulled into situations as he wanders from city to city, all full of many different types of people.

I see a real depth to the characters and the story in Finder, and I get the feeling that you have a big vision as to where you want to go with this, a bit like Neil Gaiman had with Sandman.

I have ideas as to a lot of the people who're going to show up, and I have ideas about what most of that world is like, the civilizations. Once you have a feel for what a world is like, you can get an idea about what kind of people are going to live in it. And as far as a great, far-reaching storyline, I think it's in my head, but I haven't quite figured out how to identify it yet.



What did you do to get your book noticed.

I went to the San Diego Con, which is just enormous. If you don't have a table, though, you sort of get lost in this mob of fans, full of folks with beat-up sketch pads and a few people with portfolios. To feel as though you've graduated from all of that, though, put together an entire book. Then you can just wander around with a stack of ashcans, walk up to people who's work you love, tell them that, and then hand them your book and say, "I hope you like this." If nothing else, that's an interesting conversation starter.

I see in the back of issue two, you've got quotes from Charles Vess, Dave Sim, and Donna Barr; how did you meet them?

I met Charles Vess at the Con, and a lot of other people as well. I also sent a lot of stuff out to anyone who wrote me back to get their opinions on the next issue too, and people actually wrote back.

If somebody out there were reading this and always wanted to try self-publishing, would you recommend they do it?

Absolutely. Persistence is more valuable than inspiration. If you've got forty-five minutes to get something down on your way home from work at night, use that time to do what you can. If you wait around for something to happen, it never will. There are, without question, a lot of people out there who have a strong voice and could be doing this. Just go out and do it. If it doesn't turn out perfectly, just keep at it. It becomes addictive, in a good way.

If you seriously self-publish, we'd like to see your work here at ***FAN****. Drop an issue or two into the mail to Toph the Self Service Guy, Overstreet's FAN, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093. We'd like to include a diverse array of publishers in this column, and that could well include you! So get something out to us pronto.*

X-Men #50
Marvel Comics

Sometimes it takes an event to get interested in a comic again. Don't get me wrong, I've always read the **X-Men** and probably always will. But, sometimes interest will fade. **X-Men** #50 is proof, though, that the X-Men still have the magic. Penciller Andy Kubert is joined by inker Cam Smith, whose crisp inks lend a moody and atmospheric look to the mutants. The story centers around Cyclops, Storm, Iceman, and Wolverine being tested by the virtually unstoppable villain, Post, an emissary of the mysterious Onslaught. The relationship between the X-Men is their greatest strength and writer Scott Lobdell knows this and uses it to his fullest advantage. As Professor X narrates the story, he informs us of his thoughts and feelings about his team. Through him we know that the X-Men can take on any foe, win or lose. And it will be a good story, a story that we will remember.

— Jeff Dillon

The Books of Magic #22
DC/Vertigo

There's no way around it now; **Books of Magic** is quite possibly the most underrated mainstream title being published. You want great art? Peter Gross and Sherri van Valkenburgh are brilliant here. And Michael Kaluta's cover on this issue is downright frame-able. You want absorbing writing? John Ney Rieber hasn't missed a beat with the plotting of this book in a long time, and this one is no exception. Tim Hunter, after turning himself into a cat, has been imprisoned in that shape by a possibly good sorceress of sorts intent on "helping" him. Did I mention that the woman in question is also a tattoo artist? Oh, and I suppose I ought to bring up that subplot of Tim's father having a new woman in his life, one Holly Ransome, whose intentions, at least to this point, have yet to be revealed. And what about Molly, Tim's true love? Well, by the end of this one, Tim makes a profound decision regarding his all-important future with the young lass he adores. Pick up both #21 and this issue and get in on this story while you still can. Seriously folks, this book is reaching a level where it's finally ready to adequately fill the void **The Sandman** is leaving. And just in time, too.

— Christopher Woodward

Batman: Shadow of the Bat #48

DC Comics

He's battled Superman, Spider-Man, Captain America, Spawn, Judge Dredd, Grendel, but he's never met a foe like this! Ripped from today's headlines! A disease so rampant, so utterly devastating, so expensive, that people cower when they hear its name! It's the *Crossover*! This issue marks the first installment in the massive 11-part Bat-title crossover "Contagion," that flows through all the related Bat books like **Azreal**. **Robin. Catwoman**. . . A man is about to unleash a dangerous Ebola virus in Gotham. Batman must find him and stop the plague from decimating the planet. It doesn't seem like much of a task for Batman, and it surely doesn't seem like a story requiring an 11-part crossover. Then again, it's only the first chapter, maybe future installments will make this seem less-trite.

— Benn Ray

Concrete: Think Like A Mountain #1

Dark Horse Comics

I like Concrete, I also like the planet Earth. However, I don't really like being hit repeatedly over the head with an issue of morality. In this new miniseries, Concrete hooks up with Earth First to chronicle their environmental actions. From what I've read so far, he does a little further than just chronicling. He gets involved and "fights the good fight" with these eco-warriors. It's a good story with a good heart but it's a little too heavy handed for me. But on the positive side, Chadwick still tells an interesting story (even if I felt a little out off by the subject matter), and still draws beautifully. There's a back-up feature in each issue, and the whole series sports covers by Geof Darrow. It's a good deal, it's just not my way of addressing a problem.

— Joseph P. Rybandt

X-Nation 2099 #1

Marvel Comics

I was looking forward to it. I was actually a little excited, in that embarrassing, geeky, comic book way. After reading it, all I can say is that I'm really glad I didn't have to pay for it. Although the ironic thing is that, since I read it I am paying for it, painfully. Oh sure, the art is decent but the story is incredibly difficult to follow. I have no idea who these people are or why I should care about them. This whole "X Men in the future" thing has been doomed from the start. **THEY ALREADY HAVE A FUTURE...USE IT!** I'm used to following difficult storylines. I mean, I've been reading the X-Men for fifteen freakin' years! And the worst part is the slap to the face, it costs $3.95! Are they out of their minds? Oh wait, we get a sketchbook, LA LA LA, I guess that makes up for charging us the 4 bucks. Maybe it'll get better. Maybe it'll make sense. They should hope that Ramos stays on the art, 'cause otherwise they ain't got nuthin'.

— Joseph P. Rybandt

Glory #0

Image Comics

I don't think you'll ever see Glory flying around in a clear airplane, or wrestling bad guys to the ground with a gold lasso. . . but with her costume, she doesn't need to! In this book, Glory returns to her birthplace, the Isle Of Paradise. Although mom and the rest of the Amazonians are gone, there are still plenty of colorful characters inhabiting the isle. One of them, who's called Nyx, recalls what life was like before Glory was even born. He's the one who tells us the story of Glory's birth and her training as an Amazonian warrior. The story was easy to follow, especially for those of you who aren't all that familiar with Glory, and the artwork in this book is absolutely fabulous, thanks to Mike Deodato, Jr., with Carlos Mota and Emir Ribeiro! I really liked this book, a cool chick, a really big sword...what more could you ask for?!

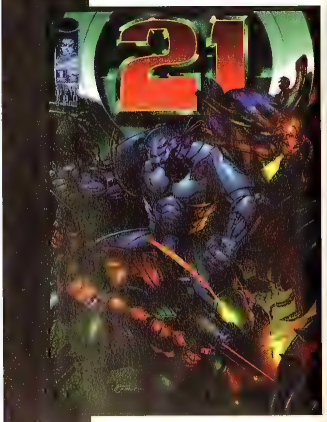
— Jennifer Ungiesbee

Vertigo Verité: The System #1

DC/Vertigo

Peter Kuper is one of the best illustrators working, and his new miniseries (3 issues) proves it. With an eye for subtleties, a flair for sequential storytelling, and a unique and appealing artistic style, Kuper has created a world in which everything somehow seems connected. A stripper is killed in the subway, cops are dealing drugs, a homeless man and his dog have a hidden shelter, a detective mourns a mistake, and two major corporations, Syco and Maxxon are duking it out while the President of the U.S. is fighting a losing bid for re-election as candidate Muir is beating him in the polls. Muir is labeled as a fighter of big ousiness, and Americans don't seem to trust President Rex. Meanwhile, graffiti with the slogan "Fight the System" is abundant, suggesting a bubbling under-current of mass dissatisfaction. Loaded with corruption, murder, and decadence, the world Kuper has created directly parallels our own. He shifts scenes/storylines with transitions so smooth, you probably won't notice what's happened until 3 panels later. This is a unique miniseries by a great artist plying his talent well. Oh yeah, he also tells this complex story without any dialogue or exposition. Wow!

— Benn Ray



21 #1

Image Comics

Meet Everett "Scrap" Freeman, a young rebel without a cause with a very cool set of wheels and a spacious house within the town's junkyard. After beating the local bad-ass/Fonzie lookalike in a drag race, Scrap later gets visited by said bad-ass and friends. When things start looking bad for the lil' Scrapper, a guardian angel in the form of the robot 21 comes out of the darkness to save his butt. Looking for a mysterious Dr. Kline who has the power to save the world, 21 brings Scrap back to the future to help a world yet to come. Ahead of its time, with Len Wein's scripts and cool art by Billy Tan, **21** looks like its going to be the most interesting read since Rick Jones met the Hulk

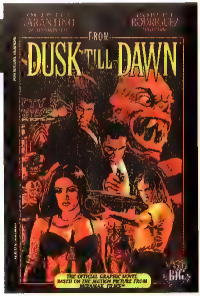
— Scott Braden

From Dusk Till Dawn

BIG Entertainment

This graphic novelization of the new feature film from Quentin Tarantino and Robert Rodriguez does an excellent job of condensing a 90-minute film into a 42-page comic book. The dialogue and action of this comic is true to the movie, but unfortunately, I thought the film came off as a stupid and cheesy portrayal of a senseless supernatural event, a real "B" horror flick. Although the editors of this book used a combination of several different artists and inkers, the art is surprisingly fluid throughout. All of the characters bear a solid resemblance to the real-life actors, with the exception of Juliette Lewis, who has features best described as "generic comic book babe." The last half of the book is one big bar fight with lots o' vampires, just like the movie, and the attention to detail in the monsters' faces and the smashed and burning bar is impressive. It's too bad that the high-tech morphing of the vampires in the movie can't be recreated in the comic, but all the same, BIG has done an admirable job of adapting the film to comic format (but next time, I hope BIG can find a *good* movie to license).

— Brady Darvin



The Narrative Corpse

Raw Books

69 artists working on one storyline involving the adventures of a stick figure. Sounds cool so far, but wait, there's more. Each artist, contributing three panels, was only allowed to see the three panels from the preceding artist, then pass along only his/her three panels to the next artist on the list. It's called *Le Cadavre Exquis*, a parlor game played by a bunch of Surrealists years ago, still in practice in creative writing workshops around the country. Originally conceived for the now defunct **RAW** magazine in May of 1990, **The Narrative Corpse** now only appears in this book edition with a hefty $25 price tag. However, with such names as Peter Bagge, Lynda Barry, Chester Brown, Charles Burns, Daniel Clowes, R. Crumb, Will Eisner, Drew Friedman, Bill Griffith, Matt Groening, Los Bros. Hernandez, Jason Lutes, David Mazzucchelli, Scott McCloud, Gilbert Shelton, Art Spiegelman, Chris Ware, Jim Woodring, and many, many more, contributing to the story, it's $25 well-spent. Although the narrative is occasionally disjointed, as to be expected from such an experiment, the overall product is astonishing. To hold this book in your hands, with all these artists contributing parts to a unified whole, is an extremely gratifying experience

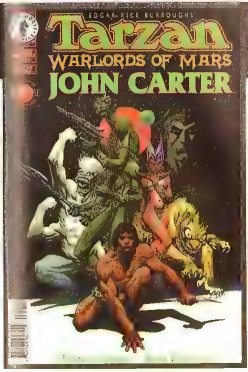
— Benn Ray

Magic: The Gathering - Elder Dragons #1

Acclaim

How often do we get calls from writers or artists talking up whatever they've done recently? Frequently. It's somewhat rare, though, to have a writer call up and absolutely rave about the artist he's working with. It's extremely rare for the work to live up to the raves. Well, **Elder Dragons** is one of those extremely rare books. Writer Art Holcomb phoned in singing the praises of newcomer Doug Tropea Weatley, and he was right. The art in this comic blew me away! Shot straight from the pencils (in other words, not inked), the art shows more style, character, and storytelling that anything I've seen from Acclaim in years. Remember the name: Doug Tropea Wheatley. In a few years, you'll be able to say you read it here first. And by the way, as someone who's not really into **Magic**, I found Holcomb's story very engaging, too. Well worth checking out.

— J.C. Vaughn



Edgar Rice Burroughs' Tarzan/John Carter: Warlords of Mars #1

Dark Horse Comics

For those looking for the sleeper hit of 1996, look no further. Bruce Jones (**Batman**, **Ka-Zar**) and Bret Blevins (**Batman**, **X-Men**) have called this project a dream come true, and it shows in the work. Beautifully illustrated with a pacing that never lets up, **Tarzan/John Carter** is one of those bigger than life stories that is just jam-packed from start to finish! Attempting to return to his beloved Africa, Tarzan gets ambushed by some revenge-driven Nazi agents (the worst kind). Suddenly faced with leaving this mortal coil, Tarzan is instead teleported to the red planet of Mars where he finds deadly beasts, an army of warriors, as well as the beautiful but dangerous seductress by the name of Purid Mos. This is not just a fun Tarzan book, folks, it's a fun book period! Pick it up, you won't be sorry.

— Scott Braden

The Psalm of Herod
by Esther M. Friesner
White Wolf

When I saw the title I thought "Hey, there might be some Jewish people in the story, let's give it a whirl." Oy! was I wrong. This eco-commune, post apocalyptic, cowboy, neo-religious, sci-fi novel just doesn't have any Jewish folk in it. The novel centers around Becca of Wserways Stead, a young girl faced with inevitable change, for herself and possibly her people. Envisioned with a special purpose, in a society where women are subservient, Becca's desire for change leads her to confront her traditions and lifestyle. Esther Friesner tackles some major social problems: Womens rights, religious freedom, and the enviroment. It's not your basic sci-fi/fantasy novel. It's a statement about God, women, and the world.

— Jeff Dillon

Hey! He's a good Samaritan

32 Stories: The Complete Optic Nerve Mini-Comics
Drawn and Quarterly Publications

Adrian Tomine started drawing and writing his own comics around the time he learned to drive. He turned the hell that we all knew as high school into some thing productive, and thus, as he writes, "the first issue of **Optic Nerve** was thrust upon the world." With a print run of only twenty five copies. Five years later, Tomine's in college and publishing a (nearly) regular book with Drawn and Quarterly that's met with tremendous critical acclaim. This 97 page gem collects all of the work from his mini-comics, those first seven 'zines he published on his own, some of which while still in high school. And all of these are fantastic pieces, whether they leave you feeling sharp pangs of empathy or slightly embarrassed—you will see yourself somewhere in Tomine's work. I've seen a lot of comics that try to give us a "realistic" slant on our own everyday adventures, but none do it like these. Whether ranting about the pointlessness of sleep, recounting dreams, or drawing attention to the stupid things we all do at times, these are stories that will stay with you for a while. You've heard of Beethoven composing at age 11? Meet Adrian Tomine.

— Christopher Woodward

Are They Still Good?

•a brief survey of titles we've recently reviewed•

Astro City • Image
Yes! Superheroes the way superheroes should be done! Or something.

The Batman and Robin Adventures • DC
Yes! When Batman utilizes his detective skills, you get the best Bat-book there is.

The Flash • DC
Yes! Duh.

Hellblazer • DC/Vertigo
Yes! Joseph P. Rybandt says so, so it must be true.

Impulse • DC
Yes! Double duh

Mars Attacks • Topps
Yes! Hey Topps, what's this *Independence Day* crap?

Powers That Be • Broadway
Yes! Star Seed's taken over the whole book and his origin continues

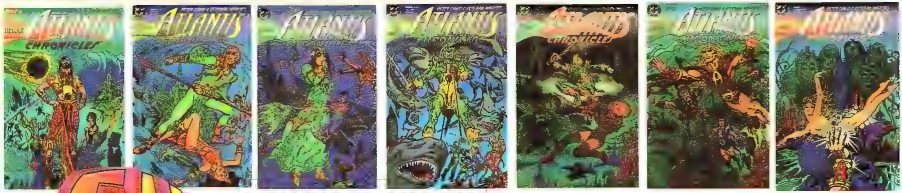
Preacher • DC/Vertigo
Yes! I spilled some spaghetti sauce on my copy while reading it and I could barely even notice.

Storm • Marvel
Yes. Don't know why there's no sun up in the sky, Stormy weather.

Strangehaven • Abiogenesis
Yes. Get a clue.

X-Files • Topps
Yes. C'mon, trust us. Ya have to trust someone.

X-Force • Marvel
Yes. They revamped a character or something.



FAN FLASHBACK

Atlantis Chronicles #1-7

Publisher: DC Comics
Cover Dates: March 1990 September 1990
Writer: Peter David
Artist: Esteban Maroto
Current Guide Price: $3.25 each

One of the most underrated limited series in comics today, the **Atlantis Chronicles** brought about an intelligent and literate continuity to DC's Atlantis-based legends. Allegedly transcribed from the work of a "Dr. R. K. Simpson," Peter David and Esteban Maroto reveal for the first time the actual history of Atlantis, from Arion's abandonment of the fabled land to the birth of Aquaman. As far as the writing alone, this is truly one of David's greatest works and deserves to be reprinted in trade paperback form (hint). And with David propelling Aquaman to new heights every month, you just can't lose with this one! Beautifully illustrated by Maroto, the **Atlantis Chronicles** are worth spending that extra time searching those back issue racks, kids. You'll thank us later.

Moon Knight #25

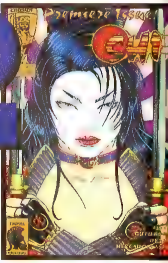
Publisher: Marvel Comics
Cover Date: November, 1982
Writer: Doug Moench
Artist: Bill Sienkiewicz
Editor: Denny O'Neil
Current Guide Price: $1.50

With Doug Moench and Kelley Jones attracting both readers and creators alike to the pages of **Batman**, we here at **FAN** remember another mid-night marauder who took comic fandom by storm! In the early eighties, **Moon Knight** was one of the hottest books around, with current **Batman** scribe Moench and editor Denny O'Neil dreaming up some of their best stories ever, plus illustrator Bill Sienkiewicz's atmospheric art giving you that extra-added bonus. One of those rare books that continually maintained high quality in its stories, and a perfect example of Marvel storytelling at its prime, the double-sized **Moon Knight** #25 is but one example of the series' excellence. A Vietnam vet returns home to find everything that he loved is now gone. Tired of getting kicked around and aspiring to be something better, the man looks toward the Moon Knight's vigilante ways as a guide to achieve power. Becoming the Black Spectre, he tries to destroy the Moon Knight like others have destroyed his life. With incredible art and a story that moves fast and furiously, this one is definitely worth digging up!

FAN 15

Hey there, welcome to the FAN Fifteen. Nice to see ya. Come on in and make yourself at home. Are you comfortable? Can we get you anything? Okay then, kick back and enjoy the fifteen hottest books in the world.

12



SHI #1
Starting to head down the list as people clamor for variants and low run non-*bad girl* books. But don't count it out yet.

4

PREACHER #1
Like a rodeo on acid with guns!

PREACHER #2
Like a rodeo on acid with guns, only a little harder to find than #1!

3

LADY DEATH II #1
The affordable **Lady Death** stuff is good to go this month. People are having a little bit of a hard time paying those hefty prices for the earlier appearances.

5

6

GEN 13 #1 (variants)
Maybe with this second coming of the variants, the kids'll get another chance at the top. The coolest *gimmick* yet.

7

GEN 13

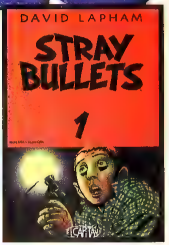
#2 (miniseries)
Still holding ground. It's books like these that have somewhat stronger legs than the fading *bad-girl* movement.

9

X-FILES #1

It can't last forever, but Scully and Mulder are still aces with us.

10



STRAY BULLETS #1

Like the proverbial bullet it's named for, this book has hit it big on this here list. Quality story and quality art from Lapham, combined with that wacky low print run thing, have made this book.

8

GEN 13

#1 (miniseries)
What can we say about this, that we haven't said before? We could try to say some exciting new, but you'll know why this book is on the list.

11

STARMAN #1

Still hanging back, watching the clouds roll by. But keep your eye on this one cuz it's still building Word-of-mouth is a powerful thing.

12

POISON ELVES #1

Putting the fun back into comics with elves. Really, really mean and nasty elves. Drew Hayes is a monster with this book, and a monster without.

15

X-MEN #25

Not getting a push for ward, but as **Wolvie** #100 comes closer, this book might be making a move for lower ground, or is that higher ground? Any-hoo, this is where Wolvie loses his adamantium, and signs are pointing to him getting it back in #100.

13

DAWN #1

The ultimate *bad girl* has been around for years, but her popularity has been growing all this time. Sirius is putting together quite a "stable of stars."

14

ASH #1

The recent deluge of new material to the list has pushed this FAN Fifteen staple to the edge

WHAT'S HAT

a look at what's hot and what's not in the comics market

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Howdy from the stacks of New Mexico. This is my first market report, but I hope to do more. I'm writing this report during the last full week in January, 1996. This is also two weeks after our last Nostalgia Convention, so I can give you a few up-to-date prices that were realized at the convention. No one ever hears from us out here, but yes, we have comic stores and conventions here too. I've been involved in one or the other for 23 years, and while some may say everything is always cheaper in the country, I'm here to tell you it ain't necessarily so.

1995—I couldn't start this report without saying a few words about 1995. Oh, what a rewarding, sexy, yet evil year it was.

REWARDING?

Diversification has made for a more interesting store and hobby all the way around. A comic store isn't a comic store anymore. Since the speculators don't have a market and have faded back into the bowel from which they came (possibly to re surface when we least expect it) comic stores have evolved into multi-product, multi-media stores. We now have comics, sports cards, non-sports cards, t-shirts, toys, supplies, phone cards, video movies (anime included), video games, card games, manga comics, models, coldcast figures, *Star Wars*, *Star Trek*, paper backs, hardcovers, and even pogs (God rest their little souls). Comic stores have evolved into multi-media miniature department stores. To me it's called survival. For the customer, there has never been a better time to enter a comic store than now. You want it, we got it— one stop shopping.

SEX AND EVIL?

Everybody's talked about this so I guess I'll put my two cents in.

With no mention of any specific titles (you know who you are), 1995 had to be the year of the big busted, karate chopping, bra popping thigh slapping, blood sucking babes.

One of the top selling toys last year was an occult related toy. Occult books are running rampant. Games with occult themes, pogs with occult pictures, phone cards, enough already. All I'm saying is that '95 was a really weird year.

Well, enough on 1995, here's my market report from the ballooning capital of the world, Albuquerque (say that word real fast three times).

NEW BREED

The new breed of comic creators is upon us. The following books are gathering quite a following, which is making first printings of these books fly off the shelves. I won't have room for everyone, but I'll talk about a few.

Stray Bullets by David Lapham: Just another comic book writer and artist? Hardly. Young genius, the new Quentin Tarantino? More than likely. With first printings of this book impossible to find, it's no wonder it is gaining in value so rapidly. Fantastic story and pleasing art makes this a most sought after series. #1 10.00, #2 ~$8.00, #3 ~$7.00. Remember, these are for first printings. People are screaming for a sequel. This book sells better than 15% of the books in the store.

Wandering Star: A wonderful book that has a loyal fan following. This book is recommended reading from nearly every employee in the store. Again, 1st printings are impossible to find.

Starchild: Great book, lots of potential, but needs a regular publishing schedule as do most independent publishers. Again with the first printings.

The following books are a few of which the upper rule apply. All are gems in their own right. **Strangers in Paradise**, **Strangelove**, **Bone**, **Hate**, **Poison Elves** and quite a few others. This new breed of writers and artists are the ones to look out for. They are the standard by which all the big guys gauge their books. Watch their values soar.

IMAGE

Gen13 variants: This seems to be at the top of everyone's list lately. A must have book for most of our customers. Almost every one bringing at least $20.00. Running a close second has to be the **Angela** series and **The Maxx Maxx** #1's bring in $6 a piece with numbers 2-4 bringing two cover. **Spawn** is still hot in our area. I guess everyone who wanted **Spawn** #1-10 hasn't got them yet. They still sell for guide.

The rest of the Image books are slowing big time and do not seem to generate the excitement that they did a year ago. Something drastic needs to be done. With Lee and Liefeld going to do Marvel titles for a year, what is going to happen to their own waning titles?

3RD GIRL BOOKS

Shi #1 is still the most requested book of its type in the store. New issues of a the bad girl books are slowing considerably. The market for these books is being glutted as we speak. Of course, if you stick a fancy cover on it by a hot artist, you could sell an **Ethyl** #1. With the possible exception of #1's, this line of books seems to be petering out, to speak. These books have beautiful art and interesting stories, though. My opinion is that they are a little too revealing for the market that they are trying to reach, however, as these books are really aimed at 11 to 14 year-old adolescent teenage boys and no one else. Recent sales in our area: **Lady Death** I #1 $65.00, **Lady Death Red Velvet** $55.00 **Shi** #1-$35.00, **Double Impact** (Nude cover)-$25.00, **X-Files** #1 $35.00, **X-Files** #2 $20.00, **X-Files** #3-$7.00, #4-$6.00.

SILVER AGE

Silver Age is selling like hotcakes in poor to very good conditions. Over the holidays, we sold stacks of low grade Silver Age Marvels. Fine copies of any Silver Age are hard to sell. People either want the best they can find or the best reading copies they can find for the cheapest price. Recent sales include the following: Around 300 Silver Age Marvels in grades varying from poor to VG at guide prices, **Avengers** #1 in G+ at $300.00. **X-Men** #2 and #3 at $190.00.

Remember, comics are for reading first. If you can't read them, why buy them?

Later from New Mexico

SHAWN SPURLOCK
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HARPERVILLE, IL 60540
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FAX (708)778-0520

This month's market report is being written by my precocious little brother Bickon — Shawn

Like writing this... um, well, I'm not really writing it. I'm just saying it all, and my spastic brother is writing it down real fast. I guess I'm helpin' him out 'cause he's, y'know, he said he's bereft of ideas. Whatever bereft is anyway. So here's me talkin' about comics.

I like comics, and I think that they're totally cool and all that, okay?

At this juncture, I was compelled to explain to the little scamp that, although economy is desirable, I was going to require a little more detail for the readers at home. He merely looked at me as only a disaffected, prematurely cynical, big-pants-wearing youth can. I quickly gave him another few dollars. —SS.]

Comics are awesome! I think Spawn is totally cool. I get **Spawn** and **X-Men** stuff 'cause my friends all do. I wish I had Spawn's cape. Actually, I just wish I had **Spawn** #18 and #21, but they're like ten bucks each. Yo, could rent the **Spawn** video game three times.

Anyway, **X-Men** are mostly the comics me and my friends buy, unless maybe there's an Image book where the guys are cool. That **WildC.A.T.S** book looks really cool, but there's a whole lot of words. I heard some of the older geeks talking about **WildC.A.T.S** #25 this and **WildC.A.T.S** #25 that, so I finally went over to look at the damn book, but they were all gone. It totally always seems like **Captain America, Thor,** and all the other cool old-guy books sell out before I even get out of school. I've noticed that there's always tons of copies of Spider-Man books, but they're crappy, so nobody I know buys 'em.

At this point, I felt that I should intercede and mention to my young hood-lum sibling that his personal opinions, while valid, were not necessarily the stuff of a good market report — SS.]

Wait, so if I don't like 'em, my friends don't like 'em, nobody seems to be buying 'em 'cause there's billions of 'em on the rack, and there's "50% off" signs that refer to the comic guy's mom's big operation plastered all over 'em, that's not part of this whole market thing? Huh?

[Point taken — SS.]

So anyway, I get up to Mr. Sad-Whiny-The-Sky's-Always-Falling-Comic Guy, and I says, "What's cool?" He tells me that this whole **Marvel Versus** DC thing is hot! hot! hot! I can see the little beads of sweat on him, too! I figure maybe Mr. Desperate bet the farm on this one. I got the time, so I go over and flip through the last copy of #2, and I see these two Transformer/Iron Master Control Program guys making Wolverine steal the Batmobile and getting Captain America to fight Bane. Anyway, Cap beats Bane in, like, two panels, and it took Batman, what, a year or two to stop that big Mexican wrestler dude. It was all kinda crappy, but I bought it anyway 'cause everyone else in the world seems to be.

So I go to look at some of DC stuff. These are totally not your father's superheroes. **Flash** and **Impulse** are just way cool, and even **Batman** looks totally non-Va1 and spooked up. Marvel's probably gonna kick DC butt back and forth across the floor, though.

[It was at this point that I asked the venomous little tyke to attempt to keep his personal feelings out of the report — SS.]

So you're saying that I shouldn't actually say what I think, but if I hear a bunch of other people saying what they think, then that counts?

[I then explained that if one was, in fact, able to discern some form of collective opinion beginning to assert itself among a group of customers, that it could indeed be a viable addition to a market report — SS.]

If that's true, then the big vote that was hanging up definitely means that Marvel is gonna kick some DC booty.

Anyway, I decide to go over to the Image stuff 'cause they draw their guys cooler. I was lookin' for a new issue of **Gen13,** but there wasn't one out. So, what is their damage? It's not like those surfboys gotta do their homework. You can't swing a dead cat without hitting some new X title. So how darn hard can it be to draw one **Gen13** issue? Is it the big eyes that take longer or what?

The awesome Image score of the month has got to be **Spawn/WildC.A.T.S.** Duh. Check out the big brain on the Brad who finally brought off putting the coolest Image comics together. Anyway, those socialized Retailer Lad said it was weird because **Spawn/WildC.A.T.S** didn't sell as well as the regular **Spawn** issue that came out the same day. So I look at this comic guy, and I ask him why he thinks that happened, on account of I knew that'd be a cool thing for a market report. Anyway, comic boy gets this totally constipated look on his face, says two words—"the tides"—then proceeds to get into a fetal position on the floor and cover himself up with empty card board shipping containers.

So I take the opportunity to check out some of those alternative type comics 'cause I know I'm not gonna hear how this place ain't a library, seeing as how my friendly retailer was busy mumbling something to himself about UPS while buried in the boxes.

[I must admit, I was excited that young Borton had taken the opportunity to delve into the diverse offerings of the independents. I urged him to describe his experiences vividly — SS.]

A bunch of 'em were black and white.

[Another five dollars changed hands —SS.]

Poison Elves seemed cool. They had copies of #1 for five bucks. I looked at some of the later issues, and they too looked awesome, even though some of 'em had, like, pages and pages of words. Not bein' in color seems more okay when you got a bunch of pages with mostly words on 'em, I guess. I bet the main **Poison Elves** dude could kick both Lobo's and Wolverine's butts in a fight.

This other guy in the store walks over to me and hands me a copy of **Cerebus** and says that if I like the **Elves** book, I'd probably like this, but I should buy it quick because it's the last one. I asked him what the skinny was, and he said that the book was finally fun again. So I take the book and read it, and it turns out to be that little weird guy from **Spawn** #10, only he's totally blitzed from drinking buckets of scotch.

Anyway, I pull the cardboard off of drool-boy and give him some cash for the books I picked. I asked him what he thought about the comic biz's last thirty days, and he said that it was just one of those boring, no-brainer, auto-pilot months where not much happens. I think he even used the term 'bereft of ideas'—whatever that means.

[I finished up by asking my now fifteen dollars richer brother about any final thoughts he might have, and inquiring as to how he planned to spend the money I had given him—SS.]

That's easy. As far as the comic thing goes, **X-Files** is a whole lot less spooky when it's printed on paper. As far as the dinero, I'm gonna go rent the **Spawn** video game. Who wants to read when you can beat the crap out of the bad guys on a TV screen, Chump.

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My New Year's Resolution is to avoid using the term "bad girl" in this column all year.

THE STARTING GATE

There is nothing better than starting off the year with a hit. **DC vs. Marvel** #1 & 2 have sold out twice for me, the second time being the re-orders. Better still, the demand seems to be growing a bit. Building partly from curiosity and partly from word of mouth, sales have generated enough general interest for me to order a small amount of the second printings.

The crossover between these two companies only reminds retailer guys like me of the hammering DC and Marvel took in the market place over the last year or so due to the surging growth of independent "micro-publishers".

Like their brewing counterparts, these micros are niche-oriented, catering to the devoted fan, and pulling a lot of attention and market share away from the big companies. To be fair, Image has out-grown the micro label. Image Comics are what happens when Boston Brewery (Sam Adams Beer) becomes as big as Miller Brewing.

The whole Us vs. Them into Amalgam event seems like an extreme reactive marketing strategy that has fans asking what DC and Marvel will have to do next to get people excited.

COMIC BOOKS EVERYONE WANTS AND WHY

The Flash-Mark Waid
Astro City-fresh stories.
Stray Bullets- makes Tarantino look soothing.
Gen13- cool teens w/superpowers.

Deathblow-I don't know why.
Shi style, style, story.
Sandman Mystery Theatre-story, story, style.
Vamps in Hollywood-sexy vampires.
Impulse-Mark Waid.
Green Lantern-the new kid Kyle is catching on.
Strangers in Paradise-best dialogue
Any New *Star Wars* no reason needed.
Spawn-Biweekly and proud of it.
Wolverine-haolis are hard to break.
Dawn-pretty to look at.
Capt. America-Mark Waid.
Superman-because it's there every week.
Cross-the most interesting character in comics is from Dark Horse.
Maxx-MTV

There aren't a lot of surprises here if you read this space every month, but please note that almost all of these books have a very strong writer driving the storyline.

NEWS TO ARISE

Lee and Liefeld Return To Marvel

This is akin to Marvel running up the editorial white flag and admitting they don't know how to make comic books that sell anymore. So the solution is to hire people that can sell comics. Marvel then confirmed this theory by down-sizing its editorial and marketing departments (and a few others) so drastically that it became known as "Marvelcution" within 24 hours.

By outsourcing the complete editorial production of these 4 comics, the "House Without Ideas" has taken a big step to fulfilling a prediction made by Maggie Thompson of the **Comic Buyers Guide** at last year's Chicago ComiCon. She predicted to me that Marvel wouldn't be making comics within 1-2 years. When you're right, you're right. Now Maggie, just between us, who's going to win this year's NCAA Final Four?

At the bottom of the official public media press release regarding the Lee/Liefeld deal was an note to reporters that Stan Lee is not the father of Jim Lee. Are we supposed to take their word on this? I want DNA testing, RFLP confirmation and all those other scientific tests we learned about last year.

THESE OPINIONS ARE MY OPINIONS

I can tell **FAN**'s circulation is increasing by the amount of feedback I receive after each issue ships. The reaction to the big year end issue was the largest yet. I heard from a lot of folks who agreed or disagreed with my view points on the state of the industry/hobby. There are still a lot of people out there who care about comics, and that is very encouraging. I just want to tell all the fans, creators, distributors and publishers that I'll keep calling them as I see them. Any questions, comments, or complaints can be sent to me by mail, phone or fax at the address or numbers listed above. Thanks for reading.

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I am writing this report at the end of January. This report is much, much smaller than usual. There were not that many titles worth mentioning this time around but I will try to make do with what I have! (Like I have a choice!!)

DARK HORSE

I happen to be a big fan of all the **Alien** and **Predator** titles and a bigger fan of **Aliens Vs. Predator** titles. The latest one to come out is **Aliens Vs. Predator: Booty.** I ordered 40 copies and sold 20. Since I have next to zero back-issues of **Alien** or **Predator** titles, I have complete confidence that the rest will sell in the next 5 weeks.

The big graphic novel sale I had this month is the **Ghost in the Shell** TPB. I ordered 22 copies initially and sold out. I reordered 10 more and sold out. This was in the first two week of sales. Finally, I reordered 15 copies more and presently have 8 left. That is 39 copies in three weeks at $25 a pop! At least now I have a copy I can check out. What else is there to say except that if you are a Manga fan then you must read this superb creation by Masamune Shirow.

DC

There are a few titles that are "must reads" from DC if you are a fan of superheroes: **Flash, Impulse**, and **Power of Shazam.** Both Lee's Comics stores consistently sell (with reorders) 50 copies a piece except for **Power of Shazam** which sells 30 copies. Two other titles that do not necessarily fall into the realm of the superhero but do sell very well are **Preacher** and **Starman. (Starman** was pointed out to me by Jeremy Carpenter of Big Guy's Comics in Mountain View, CA.) These two titles sell out each and every month despite my increasing orders. Look for the back issues in your local store and see if you can find these great reads.

The only recent title from DC that I want to point out is **League of Justice,** an Elseworlds book. I have a good history of selling Elseworlds stories and decided to give this book some healthy orders. I ordered 50 copies of issues #1 and 2 and sold about 18 a piece. The story had little imagination and the art was just okay. I personally was put off by the silliness of the story. The interpretations of the Justice League were outlandish and the ending was predictable. I think DC needs to give their Elseworlds stories a break for a while so that they do not go the same route as Marvel's **What If?** comic

IMAGE

Spawn/WildC.A.T.S sold well. I ordered 150 copies and have 20 copies left after 3 weeks. The fact that this comic has the characters from two of Image's top selling titles and has Alan Moore as the writer is very likely the reason behind the sales.

The only other title that I want to comment on is **Ballistic Imagery.** I have had good sales from Top Cow and Ballistic Studios so I was extremely surprised by the sales results I received from this title. I ordered 30 copies and sold 6. I am not a big fan of most Image titles but the art in this looked good to me! Just goes to show that the comic business is as unpredictable as the stock market

SIRTEBLUE PRESS

Coven of Angels #1 shipped this month. I ordered 8 copies and sold out. This may have been because of the Linsner cover. Nevertheless I received two more copies on reorder and sold out. The inside art was clean and I liked the story. If you appreciate finding good "Small Press" comics, look this one up!

KITCHEN SINK

The Crow: Dead Time #1 just came out. I ordered 50 copies and sold out. I believe that this title will continue to sell well. *The Crow* movie put this character into the national interest, and all the fans that saw the movie and then bought the TPB that reprinted the original **Crow** minis series will come clamoring for new material. Kitchen Sink, please keep this book in print.

MARVEL

The **Doc Samson** miniseries has been well received in both of our stores. I ordered low since this is not a high profile character and am pleased to report that I have sold out of every issue. Is this character more popular than I realize? Check it out and let me know!

The big Marvel title this month is **Marvel Vs. DC** #2. I ordered 325 copies and have 75 left after two weeks. This issue was much more fun than **DC Vs. Marvel** #1. I think Marvel and DC could have put more effort into this whole project, but this series will sell. Retailers, take note: reconsider your orders on issue #4 and put in some advance reorders. Here are some quick comments on the latest fights in issue #2. Flash vs. Quicksilver was a shoo-in. If you have to ask, don't bother! No way Aquaman could beat Sub-Mariner, but since Peter David wrote it, I'll accept it. Thor vs. Captain Marvel was the best fight! Especially since Thor won. Gimme a break. A thousands year old god vs. a kid who has little experience.

Despite my opinion, the score stands at DC-2, Marvel-1.

(Advisory-Read **X-Men Unlimited** # 10 if you liked the "Age of Apocalypse" storyline.)

POLLARD PRESS

Buck Godot # 6 came out about 5 weeks ago and (as usual) sold out. Lee special ordered issues # 1-6 for both of our stores recently and I

talk is me to read them in a row. I was on the edge of my seat! I have always loved Phil Foglio's work. (**Myth Adventures** comes to mind.) Boy, am I glad we got these comics back in stock! Read it! Now!!

SILVER EDGE COMICS

To you reporting our "Wall" book sales but do not have much to report this month. Here goes. **Iron Man** #1 in Good for $45, #2 in VG for $25, #3 in VF for $26. **Daredevil** #1 in Good for $100, #5 in Good for $15 and #7 in VG for $17. **Avengers Annual** #1 in VG for $10. **Captain America** #110 in VG for $13. **Amazing Spider-Man** #16 in VG for $60. **Nick Fury, Agent of S.H.I.E.L.D.** #1 in Fine for $25. **Hulk Annual** #1 in VG for $13. **Brave and the Bold** #54 in Good for $25. **80 Page Giant** #2 in Good for $13 and finally **Weird Science-Fantasy** #26 in Fine for $15.

The beginning of the year has been good to us. Good sales. Medium to small size shipments that have good sell through. We have been getting 90% of all our reorders in the first week and selling through on those. I have heard that the sales in January will reflect on the rest of the year. If this is true then the industry might finally be starting to pick up. Let us all remember why the crash happened and not repeat the same mistakes over again! And remember: always keep **FAN** in hand!

OVERSTREET'S FAN CONVENTION LISTINGS

Look here in **FAN** every month to find out about comic book conventions and other fun events! Do you have an event you'd like us to list? Listings are only $75 per listing per issue. Mail your listing information (no flyers, please) with payment to: Overstreet's FAN Convention Listings; 1966 Greenspring Drive, Suite 405; Timonium, MD 21093. Make checks payable to Gemstone Publishing, Inc.

MOTOR CITY COMIC CON – MARCH 22 – 24, 1996

"Michigan's largest comic book convention," Novi Expo Center, 43700 Expo Center Drive, Novi, MI, at the corner of I-96 and Novi Road. 200 dealer booths. Admission is just $10.00 per day or all three days for $25.00. Tickets available at the door or at all Michigan Ticketmasters at (810) 645-6666. Children age 5 and under are admitted free with a paying adult. Hours are Friday 2 pm - 8 pm, Saturday 10 am - 7 pm, and Sunday 10 am - 5 pm. Advance ticket holders are admitted 1/2 hour earlier. Guests so far include: Sergio Aragones, Mike Baron, John Byrne, Roger Cruz, Jo Duffy, Kevin Eastman, Mark Evanier, Monique Gabrielle, Tony Harris, Irwin Hasen, Joe Jusko, Gil Kane, Ken Mitchroney, Terry Moore and many, many more. Special panels, programs, animation festival, and more. Contact Motor City Comic Con at (810) 350-2633 or e-mail at 72263,103@compuserve.com for more information.

CONTEST WINNERS

OVERSTREET'S FAN™ IS PLEASED TO CONGRATULATE ALL THE WINNERS OF THE CONTESTS IN ISSUE #6.

APPLAUSE CONTEST

GRAND PRIZE WINNER

ANGEL ESPINOSA
GOLETA, CA
AGE 8

2 FIRST PRIZE WINNERS

TRAVIS DRAKE
LAS VEGAS, NV
AGE 18

COLIN MCCONNEL
TROY, MI
AGE 20

9 SECOND PRIZE WINNERS

MICHEAL COPELICH
BALTIMORE, MD
AGE 19

THOMAS DRAKE
POCASSET, MA
AGE 33

CARL CONRAD
OCEAN SPRINGS, MS
AGE 37

JOSH CORNELIUS
PADUCAH, KY
AGE 12

BILL KEACHIN
KITCHENER, ONTARIO
AGE 25

MARK HARVEY
VERO BEACH, FL
AGE 24

MELISSA JONES
OKLAHOMA CITY, OK
AGE 16

WAYNE WHITMORE
GARY, IN
AGE 37

DAVID MULLER
SACRAMENTO, CA
AGE 13

BARBARA PARKER
MARTINSVILLE, IN
AGE 39

EARTHWORM JIM CONTEST

GRAND PRIZE WINNER

BRIAN KOVICH
ELMHURST, IL
AGE 17

2 FIRST PRIZE WINNERS

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest reflection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "move me or stay" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Both is buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases where market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity, grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading a comic books is essentially describing its condition, which may range from absolutely perfect "mint-stand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishg.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

In recent years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat. Primo.

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. A little less than Primo.

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. Starting to head out of that whole Primo thing.

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. Definitely less than Primo.

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. Not even in the same ballpark as Primo.

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. An attractive kind of ugliness.

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price. Sure it can get worse than this.

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. Absolute bottom of the barrel.

Contact us online at: PriceFAN @ aol.com

ABBOTT AND COSTELLO (#1)
Feb, 1968-Mar 22, Aug, 1971 (Warren-Barbera)
Charlton Comics

	GD	FN	NM
1	7.10	21.00	50.00
2	3.60	11.00	25.00
3–10	2.90	9.00	20.00
11–22	2.10	6.00	15.00

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683-Doomsday cameo 1.00 2.00 5.00
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688-699,701-703-(1.50); 688-Gay Gardner story, 697-Bizarro-c/story 703 (1.99)-Zero Hour 0.30 0.60 1.50

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701-704 709 (2-4&9/94) 704 (11/94)	0.30	0.60	1.50
710 738-738-begin 1.95-c, 774-1sAz app. 738 Batman-x-over	0.40	0.80	2.00
Annual 1 ('87) Arrival Adams & Batman app.	1.10	2.20	5.50
Annual 2 ('88, 52) Perez-c/a	0.40	0.80	2.00
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Annual 6 ('94, 2.95) Elseworlds story	0.60	1.20	3.00
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Gold Key
1 7.50 23.00 60.00
2, 3 3.80 11.00 30.00

ADVENTURE COMICS
No. 200, May 1954-No. 503 Sept. 1983
National Periodical Publications/DC Comics
200 50.00 150.00 360.00
201-208 35.00 100.00 245.00
209-Last pre-code origin Speedy 36.00 107.00 250.00
210 1st app. Krypto (Superdog); Jr. Thy (2/55) 302.00 604.00 2424.00
211-213, 215 220 Krypto app. 29.00 86.00 200.00
214-2nd app. Krypto 46.00 137.00 320.00
221-246 24.00 73.00 170.00
247 1st app. Legion Of Super Heroes (4/58) 353.00 1058.00 4529.00
248-252, 254, 255 Green Arrow-in a 18.00 55.00 128.00
253-Superboy/Robin's first meet 26.00 77.00 180.00
256-Origin Green Arrow by Kubert 20.00 60.00 140.00
257-259 17.00 51.00 120.00
260-1st Silver Age app. of Aquaman (5/59) 80.00 240.00 560.00
261-266, 268, 270 266-(11/59)-Aqu. app. Krypto app. 1st app. of Comet, not same as later character 12.40 37.00 87.00
267-2nd Legion Of Superheroes (12/59) 96.40 290.00 675.00
269-1st Aquaman (2/60) 26.00 77.00 180.00
271-Orig.& 1st app. Comet 26.00 79.00 185.00
272, 274, 276 281, 284, 287, 289 276-3rd Metamorpho, 288 Bizarro-c 10.00 30.00 70.00
277-Orig.& Superman/Batman team retold 22.00 66.00 152.00
282-5th Legion app., emerges from Starbey 57.00 171.00 402.00
283 Intro Phantom Zone 21.00 63.00 147.00
285-1st Turtu of Bizarro World story-in Adv. 15.00 46.00 107.00
290-1st Bizarro Mxyzptlk, Bizarro-c 14.00 42.00 97.00
298-4th Legion app. last 10¢ issue 5.70 17.00 40.00
291, 292, 295, 298, 299 Bizarro-c 7.10 21.00 50.00
293, 294, 297-13th Leg.on app., 1st Brainiac 5, 294-1st Bizarro M.
300-Origin Reclaiming Boy 15.00 45.00 105.00
302-309, 305-1st app. Matter-Eater Lad 10.30 31.00 72.00
310-318 1st Legion of Substitute Heroes 8.00 24.00 56.00
319-320, 316-Origins & powers of Legion 6.10 18.00 43.00
321-Intro Time Trapper 5.70 17.00 40.00
322-330, 327-Intro Lorre Wolf of Legion 4.90 14.60 34.00
331-340, 340-Intro Quislet-c/Legion 4.20 12.50 29.00
341-Triplicate Girl becomes Duo Damsel 4.00 10.00 24.00
342-351, 346-Intro Karate Kid 2.50 6.30 15.00
352, 354-360 1.70 4.20 10.00
353-Death of Ferro Lad-r/Legion 2.00 8.00 20.00
361-364, 366, 368-370 2.00 4.00 10.00
365, 367, 371, 372 371-Intro Chemical King 2.00 4.00 10.00
373, 374, 376-380 380-Last Legion of Adv. 1.80 3.60 9.00
375-Intro Quantum Queen & Wanderer 2.20 4.00 10.00
381 Supergirl begins (1st full length story, 6/69) 3.00 6.00 15.00
382-389, 391-400 0.80 1.60 4.00
390, 401 (80 pgs.)-early 80's dr/l & d. 811 1.00 2.00 5.00
401, 402, 404-410, 409 410 (52 pgs.) 1.00 2.00 5.00
411, 413, 418, 419 411-415, 417-422 420-(52 pgs.) 0.30 0.60 1.50
412-Origin/1st Assistant Man-2nd Adv #180 1.00 2.00 5.00
414 (52nd Annual issue) Adv #184 1.30 2.60 6.50
415, 420 Annual Man-r/St. Adv #190, 195 0.40 0.80 2.00
416-Giant DC 100 Pg. Super Spect. #10; G.A.-r 0.50 1.00 2.50
417-Origin Aqua Dreamy Starring Mr. Ghee 0.40 0.80 2.00
421-424 424-Last Supergirl in Adv. 0.40 0.80 2.00
425-New look beg. vs. (changes to adventure) 0.40 0.80 2.00
426-427, 432 458, 432-448-Spectre stories 0.40 0.80 2.00
428-1st app. Black Orchid (6-7/73) 1.60 3.00 8.00
429, 430-Black Orchid stories 0.80 1.60 4.00
431 Spectre stories 1.20 2.40 6.00
459, 460 New Gods-Darkseid story concludes from New Gods #19 (+#19 re-used 9-10/78) w/outstanding artwork 2.00 4.00 10.00
461-462, 466 pgs.)-Return of Lar-r/Adventure 1.00 2.00 5.00
463-466, (1.00, 68 pgs.) 0.30 0.60 1.50
467 Starman by Ditko, Plastic Man begin 1.60 3.20 8.00
468-480 Last comic c-size-ish 0.30 0.50 1.25
481-499 491-Starman by Aparo begins 0.30 0.50 1.25
500-All Legion reprints 0.40 0.80 2.00
501-503 Golden Age reprints 0.30 0.60 1.50

ADVENTURES INTO THE UNKNOWN
No. 51, Jan, 1954-No. 174, Aug, 1967
American Comics Group
51(1.0-c)-Effect-c/story; Drug-wrist-c 31.00 69.00 160.00
52, 58 1-3-Effect-c/stories; Black-c 21.00 62.00 145.00
59-1-3-Effect story-a/a 35.00 95.00 195.00
60-Wonderwear-a by Landau, 8.30 25.00 58.00
61-Last pre-code issue (1-2/55) 6.00 18.00 42.00
62-70 3.00 9.00 21.00
71-90 3.60 11.00 25.00
91-96 (99 cents on insert), 107, 116 All comics-Williamson-a 4.00 12.00 28.00
92-95-97-99-101-105, 109, 119, 135, 117, 127 3.40 10.30 24.00
100 3.70 11.10 26.00
128 Wl-Jonnson/Meskell/Torres-r, last 10¢ 3.40 10.30 24.00
129-150 2.90 8.60 20.00
151-153: 153-Magic Agent app. 2.40 7.30 17.00
154-Newton begins (origin), ends #170 3.10 9.00 22.00
155-167, 169-174, 157-Magic Agent app. 2.10 6.40 15.00
168 Ditko-a(p) 2.90 8.60 20.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr, May, 1955-No. 109, Feb-Mar, 1968
National Periodical Pubs./Archie
32-40 32-1st code approved issue 9.30 28.00 65.00
41-50 7.70 23.00 54.00
51-75 5.10 16.00 37.00
76-77, 93, 95-105 95-1st monster issue (11/66) 3.60 11.00 25.00
94-Aquaman cameo 3.00 10.70 25.00
106-109-Monkees cameos by Jr. Adams c-a 4.60 14.00 32.00

ADVENTURES OF CYCLOPS AND PHOENIX

Mini-Series (1982) No. 4, Aug. 1994 (2.95, color, mini-series)

Miscellaneous

1-Characters from X-Men 1.00 2.00 5.00

2-4 0.80 1.60 4.00

TPB (1994) nn 4.00 15.00

ADVENTURES OF JERRY LEWIS, THE (Adventures of Dean Martin & Jerry Lewis #1-42) (See Super DC Giant)

National Per. Corp.: Feb. 1957-No. 124, May-June 1971

Various Anne Brancato/Bob Oksner

1 5.70 17.00 40.00

2-10 2.40 7.20 16.00

11-20 1.60 4.80 11.00

21-40 1.20 3.60 8.00

41-66 1.00 3.00 7.00

67-84 (#84 Photo-c) 4.00 13.00 30.00

85-100 (#86-100: 8 Bob Hope app.) 2.40 7.20 18.00

102 Superman cameo 3.40 10.30 24.00

103-111 Various Robin x-over, Joker-c/story 4.00 14.00 32.00

112 (#112 Metal Atoms-c/a 4.00 12.00 28.00

113 Murder app.; N. Adams-c/a 4.00 12.00 28.00

114-116 Superman x-over 3.10 9.00 22.00

117-119 Batman 1.50 3.80 9.00

120 Flash x-over 3.10 9.40 22.00

121 Wonder Woman x-over 2.00 5.00 12.00

122-124 2.20 6.60 15.00

ADVENTURES OF SUPERMAN (Formerly Superman; Superman Family #224 on)

DC Comics

424 0.40 0.80 2.00

425-449, 449-Invasion 0.40 0.70 1.75

450-462 0.30 0.50 1.25

463 Superman/Flash race 0.80 1.60 4.00

464-Superman clipp. pre-dates Lobo #1 0.80 1.60 4.00

465-481, 481-490's last $1.00-c 0.20 0.40 1.00

482 (1.50 pgs.) 0.40 0.70 1.75

483-495 0.30 0.50 1.25

496 Doomsday cameo 0.80 2.30 5.00

497 Doomsday 2nd printings 0.30 0.50 1.25

498 Doomsday battle issue 0.80 2.30 5.00

499-Funeral for a Friend; Supergirl app. 0.60 1.20 3.00

500 (Reg. & 3rd printings 0.30 0.50 1.25

501-505, 68 pgs.)-Sorcerer's Tale wizard 0.60 1.20 3.00

506 (68 pgs.)-Reg. Ed. w/different-c 0.50 1.00 2.50

507-Batman Edition 6.00 17.00 40.00

508-Collector's Ed. w/die-cut-c 0.40 0.80 2.00

509-510 Pregular Ed. w/mini-poster (Ed. c 0.30 0.60 1.50

511-Superman 502-Supergirl story-Chambers of the Unknown app. 0.30 0.60 1.50

512-Metallo-c/story 5.17 (1994)-Zero Hour 0.30 0.60 1.50

513-Hobe-graphs foil-c ed. 0.50 1.00 2.50

514-522 0.30 0.60 1.50

523-531 5.24 begin 1.95 c; 527-return of Alpha Centauri from Zero Hour 0.40 0.80 2.00

Annual 1 ('87)-Swallen-c & scripts 0.30 0.60 1.50

Annual 2 ('90)-Elseworlds 0.50 1.00 2.50

Annual 3 ('91, 2.00)-Armageddon 2001 0.50 0.90 2.25

Annual 4 ('92, 2.50)-Guy Gardner/Lobo story 0.60 1.10 2.75

Annual 5 ('93, 2.50)-Bloodlines Earthquake 0.60 1.20 2.75

Annual 6 ('94, 2.95, 68 pgs.)-Showbiz story 0.60 1.20 3.00

Annual 7 ('95, 3.95)-Year One story 0.80 1.60 4.00

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)

Archie: V1#1, 10/'62-No. 31, 1964, No. 32, May 1965

Archie Publications/Radio Comics

1-Intro & origin The Fly, S&K c/a 60.00 180.00 480.00

2-Ambushman, S&K 34.00 100.00 260.00

3-Typhoon robot 27.00 81.00 210.00

4-Mr. Powell-a, Shield x-over 14.00 42.00 97.00

5-8 S.A. app. Black Hood & 1st S.A. app. Shield (also in #9) 12.00 29.00 67.00

9-15-20-22-Origin Flygirl retold 6.00 16.00 42.00

10-Origin & origin Flyman 8.10 24.00 57.00

11, 12, 16 1st S.A. app. Cornet 4.90 12.90 30.00

13-Shield, Shield Clement app. 4.60 14.00 32.00

ADVENTURES OF THE JAGUAR, THE

(V1) 1961 No. 15, May 1965

Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar 19.00 58.00 135.00

2-1st app. Lord 10K Issue 10.00 30.00 70.00

3-4-Cockpit app. 7.10 21.00 50.00

5-10 5.30 16.00 37.00

11-14-Cockpit, Black Hood app. 4.30 12.90 30.00

AGENT THREE-ZERO

Scott, 1993 (1.95, color, 52 pgs.)

Collectorcomics

1: Polybagged w/card & mini-poster, Matt c/a (1st work) 1.20 2.40 6.00

AGENT THREE-ZERO: THE BLUE SULTANS QUEST/ BLUE SULTAN-GALAXI FACT FILES

1994 (2.95, color w/insert on comics, limited series 4)

Galaxi Novels

1-(2.95)-Flip book w/Blue Sultan 0.60 1.20 3.00

1 (3.95)-Polybagged w/tracing card, flip book w/Blue Sultan 0.80 1.60 4.00

1-(5.95)-Platinum embossed ed'n cat, flip book w/Blue Sultan 1.00 2.50 6.00

AGENTS OF LAW

Mar 1993 - Sep 1995 (2.50, color)

Dark Horse Comics

1-4, 6, 8-Predator app. 0.50 1.00 2.50

AGE OF APOCALYPSE: THE CHOSEN

Apr 1995 (2.50, color, one-shot)

Marvel Comics

1-Wraparound-c 0.70 1.40 3.50

AGE OF INNOCENCE: THE REBIRTH OF IRON MAN

Feb 1996 (2.50, color, one-shot)

Marvel Comics

1-New origin of Tony Stark 0.50 1.00 2.50

AKIKO ON THE PLANET SWOO

Dec 1995-Present (2.95, B&W)

Sirius

1-gatefold-c 0.80 1.60 4.00

AKIRA

Sep 1988-Dec 1995 (3.50/3.95/4.95 color, deluxe)

Epic Comics

1 3.10 9.40 22.00

1, 2-2nd printings 0.80 1.60 4.00

2-5 1.00 2.50 6.00

6-16 0.80 2.10 5.00

17-33-17-Begin 3.95-c 0.80 1.60 4.00

34-38 (4.95) 37 Storyline Basis: Jo Gibbons, Williams pers-pgs., Hi-Mouth-us, Alfred, Pixie Tools, Mamiya, Ken Fleer, O'Neill, Macaroni's pin-ups 1.40 2.80 7.00

ALFRED HARVEY'S BLACK CAT

1993 (3.50, B&W/color)

Comic Harvey Publications

01-Hildebrandt-c 0.70 1.40 3.50

ALIENS, THE (Colonial Marines and Wolfen see Magnus, Robot Fighter)

Sept. Dec. 1987 No. 2, May 1988

Gold Key

1 Reprints from Magnus #1,3,4,6-10 all by Russ Manning 1.90 5.60 15.00

2-Same contents as #1 0.50 1.00 4.00

ALIENS (DARK HORSE)

ALIENS (Also see Dark Horse Presents #24)

May 1988-No. 6, July 1989 (1.95, B&W, mini series)

1-1st appearance Aliens in comics 1.60 11.00 25.00

1-Second printing 1.20 2.90 7.00

1-Third - Sixth printings 0.40 0.80 2.00

2 2.40 7.00 17.00

2-Second printing 0.60 1.20 3.00

2-Third printing 0.40 0.80 2.00

3 1.20 1.90 9.00

4 1.00 2.50 6.00

5,6 0.80 2.10 5.00

3-6: 2nd printings 0.40 0.80 2.00

Aliens #1 vs Comic 1 (2/89, 46¢) - Includes an Aliens Portfolio 1.30 3.00 8.00

Aliens Platinum Edition (See Dark Horse Presents #...) 1.70 4.00 10.00

ALIENS

Aug. 1988-No. 4, 1990 (2.25, color, mini series)

V2 #1 1.40 4.00 10.00

V2 #1-2nd printing ('90, 2.25) 0.50 0.90 2.25

2-4 1.00 2.50 6.00

ALIEN 3

Aliens: Colonial Marines #1

Jul-Nov, 1992 No. 3, Aug. 1992 (2.50, color, mini-series)

1-3-Gulyas painted-c 0.50 1.00 2.50

...BERSERKERS

Jan 1993 - Apr 1995 (2.50, color, limited series)

1-4 0.50 1.00 2.50

...COLONIAL MARINES

Jan 1993-No. 10, July, 1994 (2.50, color, limited series)

1-10 0.50 1.00 2.50

...EARTH ANGEL

Aug. 1994 (2.95, color one-shot)

nn-Byrne-a/story, wraparound-c 0.60 1.20 3.00

...EARTH WAR

June, 1990 No. 4, Oct. 1990 (2.50, color, limited series)

1-Sam Kieth-a(p) in all 1.50 4.00 9.00

1-2nd print 0.50 1.00 2.50

2 1.80 3.50 8.00

3, 4 1.30 2.70 6.50

...GENOCIDE

Nov. 1991-No. 4, Feb. 1992 (2.50, color mini-series)

1-4-Gaydos painted-c; 4-Wraparound-c, pull-out poster 0.50 1.00 2.50

...HIVE

Feb. 1992-No. 4, May, 1992 (2.50, color, mini-series)

1-4-Mary Jones-c/a in all 0.50 1.00 2.50

...LABYRINTH

Sept. 1993-No. 4, Jan., 1994 (2.50, color, mini-series)

1-4-3 Painted-c 0.50 1.00 2.50

...WRONG FIST

Apr. 1995 (2.95, color, one-shot, 44 pgs.)

nn-reprints Dark Horse Comics #22-24 0.60 1.20 3.00

...MUSIC OF THE SPHERES

Jan. 1994-No. 4, Apr. 1994 (2.50, color, mini-series)

1-4 0.50 1.00 2.50

.../PREDATOR: THE DEADLIEST OF THE SPECIES

July 1993-Aug 1995 (2.50, color, mini-series)

1 0.80 1.60 4.00

2-13-Gulyas painted-c 1-3; Guice p 0.50 1.00 2.50

1-Embossed foil-platinum ed. no price info. 4.30 13.00 30.00

...ROGUE

Apr. 1994-No. 4, July 1994 (2.50, color, mini-series)

1-4 0.50 1.00 2.50

...SACRIFICE

May, 1993 (4.95, color, one-shot, 52 pgs.)

nn-Peter Milligan scripts, pa sized-c/a 1.00 2.00 5.00

...SALVATION

Nov. 1993 (4.95, color, one-shot)

1-Gulyas script 1.00 2.00 5.00

...STRONGHOLD

May 1994-No. 4, Sep. 1994 (2.50, color, mini-series)

1-4 0.50 1.00 2.50

...VS. PREDATOR (SEE DARK HORSE PRESENTS #94)

June, 1990 No. 4, Dec. 1990 (2.50, mini-series, color)

0 (7/90, 1.95, B&W) & 0 (Sept '94-36 2.00 4.00 10.00

1-3 1.60 3.20 8.00

1-2nd printing 0.50 1.00 2.50

2, 3 1.10 2.20 5.50

4-Dorman painted-c 1.00 2.00 5.00

...VS. PREDATOR: BOOTY

Jan 1996 (2.50, color, one-shot)			
re-published-c	0.50	1.00	2.50

...VS. PREDATOR: DUEL

Mar 1995 - Apr 1995 (2.50, color, lim mini series)			
1,2	0.50	1.00	2.50

...VS. PREDATOR: WAR

May 1995-Aug 1995 (2.50, color, berries series)			
0–4	0.50	1.00	2.50

ALIEN WORLDS

Dec, 1982-Mr 1, Jan, 1985			
Pacific Comics/Eclipse			
1	0.30	0.60	1.50
2-9 2,4-Dave Stevens-c/a	0.20	0.40	1.00
3 0 Ms 1-Art Adams 1st pub. art	0.60	1.20	3.00

ALISTER THE SLAYER

Oct 1995-Present (2.50, color)			
Midnight Press			
1-Bordo-c	0.50	1.00	2.50

ALL AMERICAN MEN OF WAR

No. 127, Aug-Sept. 1973, Sept. 74 127, Sept. Oct, 1966			
National Periodical Publications			
127 (1952)	90.00	247.00	697.00
128 (1952)	90.00	180.00	432.00
2 (12-1/52-53) - 5	40.00	80.00	345.00
6–10	34.00	68.00	240.00
11-16; Last pre-code issue	20.00	40.00	205.00
17-28	15.00	30.00	145.00
29, 30, 32-Wood-a	21.00	64.00	150.00
31, 33-40	17.00	51.00	120.00
41-50	13.00	41.00	95.00
51-66	9.30	28.00	65.00
67-1st app. Gunner & Sarge	21.00	62.00	145.00
68-70	9.00	26.00	60.00
71-80	6.40	19.00	45.00
81, 83-88, 88-Last 10¢ issue	5.40	16.00	38.00
82-Enemy Cloud beg rs	7.90	24.00	55.00
89-100	4.00	11.10	26.00
101-117-Johnny Cloud app. 111, 115 & 117	2.60	7.70	18.00

ALLIANCE, THE

Aug 1995-Present (2.50, color)			
Image Comics			
1–3	0.50	1.00	2.50

ALL-STAR SQUADRON

Sept, 1981-No. 67, Mar, 1987			
DC Comics			
1-46, 48-67	0.20	0.40	1.00
47-Wolverine- a (1st full story)	0.40	1.60	4.00
Annual 1-3 (1/82-9/84)	0.20	0.40	1.00

ALL-STAR WESTERN (Weird-Western Tales #12 on)

Aug-Sept, 1970-No. 11, Apr-May, 1972			
National Periodical Publications			
1	2.00	5.01	12.00
2-8, 2-D Diablo by Morrow begins, 3-Drug in El Diablo	1.00	2.00	5.00
9-Fazenda-c (3 pgs.)	1.20	2.40	6.00
10-1st app. Jonah Hex (2-3/73)	12.10	30.00	85.00
11-2nd app. Jonah Hex	6.70	20.00	47.00

ALPHA FLIGHT (See X-Men #120, 121)

Aug, 1983-No. 130, Mar, 1994 (#52 on are direct sale)			
Marvel Comics Group			
1-(52 pg.)-Byrne-a begins, Wolverine cameo	0.50	1.00	2.50
2-12-12-Double size	0.40	0.70	1.75
13-Wolverine app.	0.70	1.70	4.00
14-16-16-Wolverine cameo	0.30	0.50	1.25
17-Al Milgrom-c/Wolverine cameo	0.40	0.80	2.00
18-28. Last Byrne issues	0.30	0.50	1.25
29-32, 35-49-39-Portacio-c begins	0.20	0.40	1.00
33, 34-Wolverine app. 34-Origin retold	0.70	1.70	4.00
50-Double size	0.50	1.00	2.50
51-Jim Lee's 1st work at Marvel	1.00	2.00	5.00
52, 53-Wolverine-c/3-Lee/Portacio-a	0.60	1.20	3.00
54, 63, 64-No Jim Lee art	0.20	0.40	1.00
55-62-Jim Lee art(p)	0.50	1.00	2.50
65-74, 76-86-74-Wolverine, Spider-Man	0.30	0.50	1.25
75-(1.95, 52 pgs.)	0.40	0.80	2.00

87-92-Wk wrwine app.; Jim Lee-c	0.60	1.20	3.00
93-99, 101-105, 107-110, 121-129	0.30	0.60	1.50
100 (12.50, 92 pgs.) Avengers app.	0.40	0.80	2.00
106-Nordstar revelation issue	0.60	1.00	2.50
106-2nd printing	0.30	0.50	1.25
120 (2.25)-Polybagged w/poster	0.50	0.90	2.25
130 (2.25, 52 pgs.)	0.50	0.90	2.25
Annual 1 (1/86, 1.25)	0.30	0.50	1.25
Annual 2 (12/87, 2.25)	0.50	0.50	1.25
Special '92 (#1, 12.50)-Wolverine-c/story	0.50	1.00	2.50

AMAZING ADULT FANTASY (Amazing Adventures No. 1-6, Amazing Fantasy No. 15)

Aug-?, Dec, 1961-Mr. 14, July, 1962			
Marvel Comics Group (AMF)			
7-Dotto c/a-r in #1	41.00	149.00	495.00
8-Last 10¢ issue	31.00	120.00	400.00
9–11	30.00	110.00	355.00
14-Prof. X prototype	21.00	119.00	385.00

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)

June, 1961-Aug. & Nov. 1961			
Marvel Comics Group (AMF)			
1-Origin Dr. Droom (1st Marvel Super Hero) Dotto & Kirby-a r in #7; Kirby rewritten-c 1-6	108.00	325.00	975.00
2	45.00	135.00	405.00
3-6-6 Last Dr. Droom	41.00	122.00	365.00

AMAZING ADVENTURES

Aug. 1970-No. 39 Nov. 1976			
Marvel Comics Group			
1-Inhumans (by Kirby in 1-4 ends #10) & Black Widow (ends #8)			
double feature begins	2.40	7.30	17.00
2–4	1.10	3.20	8.00
5-8-Adams-a	1.20	4.00	10.00
9, 10, 9-70-Magneto app.	1.30	2.20	5.50
11-New Beast begins (1st app.) ends #17	4.50	11.00	27.00
12-17-15-Reprints of Fall Masters #105	1.20	3.00	6.00
18-1st app. Fitzroen, H. Adams-a	1.30	4.00	9.00
19-39	0.60	1.20	3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy #)

No. 15, Aug. 1962 (Sept, 1962 on #16 on-)			
Marvel Comics Group (AMI)			
15-Origin & 1st app. Spider-Man by Dotto (11 pgs.) 1st app. Aunt May & Uncle Ben, K rov/Brain a (5 pgs.)	1600.00	4000.00	24000.00

AMAZING FANTASY

Vol. 2 No. 0 Nov. 1995-Present (3.95, color)			
Marvel Comics			
16, 17-Buckets, Paul Lee a, Spider-Man app.	0.80	1.60	4.00

AMAZING SCARLET SPIDER

Nov 1995-Jan 1995 (1.95, color)			
Marvel Comics			
1 2-replaces "Amazing Spider-Man"	0.40	0.80	2.00

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)

Mar 1963-Sep 1995, Jan 1995-Present			
Marvel Comics Group			
1-Dr. Octopus & Dotto r/ #1, 38, Kirby/Ditko c, 1st Fantastic Four x-over	1,200.00	3,250.00	16,750.00
1 (Golden Records Reprint)	18.00	54.00	125.00
(with Golden Records (1966)	16.00	107.00	250.00
2-1st app. The Vulture	250.00	750.00	2500.00
3-1st app. Dr. Octopus	172.00	517.00	1550.00
4-Origin & 1st app. The Sandman	144.00	433.00	1300.00
5-Dr. Octopus app.	156.00	469.00	1250.00
6-1st app. Lizard	119.00	356.00	950.00
7-Origin & 1st app. Electro	96.00	289.00	675.00
8-Origin & 1st app. Electro	107.00	321.00	750.00
11, 12 12 Doc Octopus, criminals Sinister, Goblin	90.00	176.00	410.00
13-1st app. Mysterio	71.00	212.00	495.00
14 1st app. the Green Goblin (Normon Osborn), Hulk x-over			
15-1st app. Kraven The Hunter, 1st mention of Harry (new Norman (not) shown)	57.00	171.00	400.00
16-1st Daredevil x-over (yellow costumes	42.00	126.00	295.00
17-2nd app. Green Goblin (c/p)	66.00	199.00	465.00
18 1st app. Molten Man (later Hobgoblin)	43.00	129.00	300.00
19-Sandman app.	35.00	105.00	245.00
20 1st app. & origin The Scorpion	42.00	126.00	295.00

21-2nd app The Beetle (see Str. Tales#123)	26.00	79.00	185.00
22-1st app. Princess Python	24.00	72.00	165.00
23-1st app. Green Goblin (c/p)	40.00	119.00	277.00
24	23.00	69.00	160.00
25-1st app. Mary Jane Watson (Cameo) (face not shown, but introduced as Mary Jane)	29.00	86.00	200.00
26-4th app. Green Goblin, 1st Comic Master	34.00	102.00	235.00
27-5th app. Green Goblin	27.00	81.00	190.00
28-Origin/1st app. Molten Man	41.00	124.00	290.00
29, 30	19.00	56.00	130.00
31-38 3 1/-Intro Harry Osborn (later becomes 1st Gr. Goblin), Gwen Stacy & Prof. Warren. 38-Last Ditko issue, 2nd app. Mary Jane Watson (cameo, face not shown 7/66)	17.00	53.00	120.00
39 Green Goblin c/story, id revealed	24.00	71.00	165.00
40-4th app. Green Goblin (1st time told)	26.00	92.00	205.00
41-1st app. Rhino	18.00	50.00	125.00
42 3rd app. Mary Jane Watson (Cameo, face 2 panels) (1st name her face is shown) (11/66)	16.00	47.00	110.00
43-49	11.00	32.00	75.00
50-Intro Kingpin (7/67)	47.00	141.00	330.00
51-2nd app. of Kingpin	17.00	50.00	117.00
52-60 56-Intro Capt. George Stacy	9.00	26.00	60.00
61 74-69, 70 Kingpin app 09 Kingpin c 74 1st TDK cover	6.40	19.00	45.00
75-89 91-93 95, 99-84, 85-Kingpin c/stories	5.10	16.00	37.00
90-Death of Capt. Stacy	6.00	18.00	42.00
94-Origin retold	8.60	26.00	60.00
96-98. Drug books not approved by CCA, Green Goblin is story/line	97, 98-Green Goblin-c	11.00	32.00
100-Anniversary issue (9/71)	24.00	72.00	165.00
101 1st app. Morbius, last 15¢ issue (10/71)	23.00	69.00	160.00
101-2nd printing (9/92, silver ink)	0.50	1.00	2.50
102-Origin 2nd app. Morbius (2/5e, 52 pgs.)	16.00	47.00	110.00
103-110 108-1st Shroud, last 12¢ story (6/72)	4.00	11.00	21.00
109, 120-Spider-Man vs. Hulk	4.90	15.00	34.00
121-Green Goblin x-ls, Gwen Stacy	14.00	43.00	100.00
122-Death of Green Goblin	17.00	51.00	120.00
123 120 -123-Cage app, 124-1st app. Main Wolf (9/73), origin (#127)	3.90	9.40	22.00
129-1st app. Jackal & The Punisher (2/74)	39.00	118.00	275.00
130-133, 138-141, 152-161-131 Last 20¢ iss.	1.90	6.00	13.00
134-Punisher cameo app. (2/74)	3.10	9.40	22.00
135 2rd full Punisher app. (8/74)	9.00	28.00	65.00
136-Re-intro Green Goblin (Harry Osborn)	5.70	17.00	40.00
137-Green Goblin c/story (Harry Osborn)	5.70	17.10	40.00
142,143-Gwen Stacy clone cameos	3.40	10.00	24.00
144-Kill app. of Gwen Stacy clone	2.60	8.00	18.00
145-147, 145, 146-Gwen Stacy clone storyline cont., 147-Spider-Man learns Stacy is a clone	2.60	8.00	18.00
148-Jackal revealed	3.90	12.00	27.00
149-Spider-Man clone c-begins, origin of Jackal	11.00	33.00	77.00
150-Spider-Man decides he is not the clone	7.40	22.30	52.00
151-Spider-Man disposes of clone body	4.60	14.00	32.00
161-Punisher cameo, Nightcrawler app.	1.70	5.00	12.00
162-Punisher, Nightcrawler app.	2.70	8.10	19.00
163-173, 181-190-163 Clone story recapped, 187-Origin retold	1.30	3.30	8.00
174, 175-Punisher app.	2.60	7.70	18.00
176-180 Green Goblin app.	2.40	7.00	17.00
191-193, 195-199, 201-208, 210-219	1.10	3.00	8.00
194-1st app. Black Cat	2.10	6.00	15.00
200-Giant-sng/c issue (1/80)	4.30	13.00	30.00
201, 202-Punisher app.	2.20	6.60	20.00
220-Origin & 1st app. Calypso (10/82)	1.10	3.30	8.00
220-237, 225-Foolkiller c/story (2/82)	1.30	3.80	8.00
238-1st app Hobgoblin (Ned Leeds) (3/83) (w/Fantasy card, intact)	11.00	34.00	80.00
238-Without fantasy card	3.80	11.00	25.00
239-1st Hobgoblin/Spidey battle (2nd app.)	6.00	18.00	42.00
240-243, 246-248 241-Origin Vulture	1.30	3.00	8.00
244-Hobgoblin cameo c/int app.)	1.70	4.00	10.00
245 Lefty Donovan vs. Hobgoblin powers battles Spider-Man (6/83)	1.70	4.00	10.00
Hobgoblin cameo (4th app.)	2.10	6.40	15.00
249-251 Hobgoblin's/Spidey battle storyline	2.60	6.00	14.00
252 1st app. black costume for Spidey (5/84)	5.00	15.00	35.00
253-255, 258-260	1.50	3.80	9.00
254-Jack O'Lantern app.	1.20	2.90	7.00
255, 263, 264, 266-274, 277-280, 282, 283 274-Zaucchini (Sport of Vengeance) app., 279 Jack O'Lantern c/story 282-X-Factor x-over	1.00	2.00	5.00
256-1st app. Puma	1.00	2.00	5.00
257 2nd app. Puma, Hobgoblin cameo	1.70	4.00	10.00

- ...hotgrafix app. on mat' 1.60 5.00 11.00
- ...ll Hotgrafix app., orig in M. J. Wilkinson 3.10 9.40 22.00
- ...ssgrafix story 4.70 14.00 33.00
- ...hotgrafix-c/story 5.90 18.00 43.00
- ...nden Man unmasked 8.50 4.60 9.00
- ...t app. Silver Sable (8/85) 1.40 4.00 10.00
- ...ver ish 2nd printing 0.60 1.20 3.00
- ...y (pg.) Hotgrafix by Dittko, Hotgrafix-c/s 2.00 6.00 14.00
- ...ssgrafix story 2.00 5.50 12.00
- ...ssgrafix Dittko; Jace O'Lantern 1.90 6.00 13.00
- ...nsiver comics-app., Gang War begins; ends #388 Hotgrafix story
  - 1.70 4.00 10.00
- ...nsiver app., alternate Spider-Man 2.10 6.00 15.00
- ...ish 386 Hotgrafix-c, app. (frame), 387 Hotgrafix app. (mirror
  - 1.60 2.50 6.00
- ...Hotgrafix full app. 1.50 3.80 9.00
- ...25, 52 pgs.) Death of Wed Eerdx (1st Hotgrafix) Wacondale Jack
  - 3.40 10.00 24.00
- ...ovel becomes new Hotgrafix 1.00 2.00 5.00
- ...Parts 2 & 3 of Heaven story 1.50 3.80 9.00
- ...1.00 2.50 6.00
- ...ist McFarlane-c/a begins (6/90), 1st app. (cameo) Eddie Brock w/o
  - ...nen Venom onset in costume! 6.40 19.00 45.00
- ...t app. scanned Venom at costume 4.30 13.00 30.00
- ...2 pgs.)-Last Black costume, 1st full Venom story
  - 11.00 33.00 77.00
- ...ish 2 2.10 6.40 15.00
- ...ish 3 & 3.94 1.70 4.20 10.00
- ...ydra Hotgrafix Green Goblin 3.10 9.40 22.00
- ...Venom app. 3.00 8.60 20.00
- ...1.25) 3.10 9.40 22.00
- ...Hotgrafix app., McFarlane-c/a (cont) 2.90 6.50 14.00
- ...329 Mr. McFarlane 0.80 1.60 4.00
- ...Hotgrafix, last McFarlane-a 2.00 5.00 12.00
- ...Punisher app. 0.80 1.60 4.00
- ...Venom-c/story 1.70 4.20 10.00
- ...6 338-343) 0.60 1.20 3.00
- ...Hotgrafix app. 0.80 1.60 4.00
- ...app. Cletus Kasady (Carnage) 1.80 5.00 11.00
- ...h full app. Cletus Kasady 1.90 6.00 13.00
- ...Venom app. 1.70 4.00 10.00
- ...(51-59) 359.1 (11.25-c) 0.50 1.00 2.50
- ...50, 52 pgs.)-Origin retold 0.60 1.20 3.00
- ...mage-cameo 1.50 3.80 9.00
- ...no Carnage 2.90 9.00 20.00
- ...ng minus, silver-c 0.40 0.80 2.00
- ...Carnage & Venom-c/story 1.50 4.00 9.00
- ...d printing 0.20 0.60 1.50
- ...-374, 376-387)73 Venom back-up; 374 Venom-c/story
  - ...Cletus app. 378-Abnormal Carnage part 3; 381-Hulk app.
  - ...h 379 app. 384 Venom/Carnage app. 0.40 0.70 1.75
- ...(51) Silver Hologram on c., poly-bag poster 1st app Spider-Man 2099
  - 1.00 2.50 6.00
- ...Venom-c/a, C.W. Venom c/story 0.60 1.20 3.00
- ...25, 68 pgs.) Newsstand Ed (1/94) 2 back-up stories Venom Colonies
  - 0.50 0.90 2.25
- ...(45)-Collectors Ed (on w/foil-c 0.60 1.20 3.00
- ...398 (99, 401-409, 399 Roger 1-50 c, Green Goblin app. 200.no.-n

Amazing Spider-Man #345

card sheet 394-Power & Responsibility Pt. 2 396-Daredevil, c & app.
403-Carnage app. 406-New Doc Octopus, 407-Inserted Trash, Silver Sable
Sandman app., 409-Rare Venom app. 0.35 0.60 1.50
390(-12.95) Collectibles Edition, polybagged w/16 pg. insert & animation print 0.60 1.20 3.00
394-(2.95, 48 pgs.)-Deluxe edition; flip book w/Birth of a Spider-Man Pt. 2; Silver foil bath-c 1.00 2.00 5.00
397-(2.25 c)-Flip book w/Ultimate Spider-Man 0.50 0.90 2.25
400-(2.95)-Death of Aunt May 1.00 2.00 5.00
400-(4.95)-Death of Aunt May-Double-c-embossed 1.20 2.40 6.00
408-Collector's Ed.-White-c 3.00 6.00 15.00
408-(2.95)-variant c, polybagged w/cassette 0.60 1.20 3.00
Annual 11-(94) Sinister Six; new #1 pg-1/2 50.00 150.00 450.00
Annual 21-(96)-New Doctor Strange-c/s (early) 22.00 65.00 215.00
Special 5-(11/66)-Avengers vs Hulk-c/over 10.00 30.00 70.00
Special 6-(11/67)-Spidey battles Human Torch (new #1 pg. story) 10.00 30.00 70.00
Special 5-(11/68)-Peter Parker's parents, New 40 pg. Red Skull story 11.00 32.00 75.00
Special 6-(11/69)-(41 pg. Sinister Six story from Amz Jul #1 4.50 11.00 27.00
Special 7-(12/70)-All reprints 4.50 11.00 27.00
Special 8-(12/71)-All reprints 4.50 11.00 27.00
King Size 9-(1973)-r/Spec. Spider-Man mag.,ow Green Goblin c/story; 40 pgs re-ed text mag., 36 pgs) 4.20 10.00 25.00
Annual 10-13 (1976-79)-All new a, 13-Byrne-a ? 30 3.00 8.00
Annual 14 (80)-Miller-a 1.50 3.80 9.00
Annual 15 (81) Portlier app., Miller-c/a 2.90 6.60 20.00
Annual 16-20 (1982-86) 1.50 3.80 9.00
Annual 21 ('87)-Wedding issue; direct sale 1.50 3.80 9.00
Annual 21 ('87)-Wedding issue; newsstand 1.50 3.80 9.00
Annual 22 ('88)-Evolutionary War 1.30 3.30 8.00
Annual 23 ('89)-Atlantis Attacks, c/artist-p 1.70 2.10 6.00
Annual 24 ('90, 2.00) 1.80 4.60 9.00
Annual 25 ('91, 2.00)-1st solo Venom story 1.70 4.00 10.00
Annual 26 ('92, 2.25)-New Warriors c/story; Venom solo story; cont'd in Spec. 5-94 Annual #12 1.20 2.90 7.00
Annual 27-('93, 2.95) Polybagged w/card, 1st app. Venom 0.60 1.20 3.00
Annual 28-('94, 2.95 68 pgs.)-New Carnage-c/story 0.60 1.20 3.00
Starring on 1 n 12 + 1 (90, 1.25, Canadian) 1.00 2.00 5.00
Starring on 1 n 13 + 1 (2/93, 1.50, Amer.) 0.40 0.80 2.00
Double Trouble 2-(90, 1.25, Canadian) 0.60 1.20 3.00
Double Trouble 2-(2/93, 1.50, American) 0.40 0.80 2.00
Jett and Run 3-(90, 1.25, Canadian)-Spider-Ham c/story 0.60 1.20 3.00
Jett and Run 3-(2/93, 1.50, American) 0.40 0.80 2.00
Carnage-(6/93, 6.95)-r/ASM #344,345,359-363 7.00
Chaos in Calgary 4-(2/93, 1.50, American) 0.40 0.80 2.00
Deadball 5-(93, 1.60, Canadian)-Green Goblin c/story; Fortunes Hunted Pages 0.30 0.60 1.50
Soul of the Hunter nn (8/92, 5.95) 1.00 2.50 6.00
Giveaways. See Overstreet Price Guide listings.

AMAZING SPIDER-MAN SUPER SPECIAL
Apr, 1995-Present (3.95, color, limited series)
Marvel Comics
1-Flip book 0.70 1.70 4.00

AMAZING X-MEN
Mar 1995 - July 1995 (1.95, color, limited series.
Marvel Comics
1-Age of Apocalypse 1.00 2.00 5.00
2–4 0.60 1.20 3.00

AMERICAN, THE
July, 1987-Mar. 8, 1989 (1.75 B&W)
Dark Horse Comics
1-(1.50) 0.60 1.20 3.00
2–5 0.40 0.80 2.00
6–11 0.40 0.70 1.75
American Collection (B&W, 5.95) 1.20 2.50 6.00
Special 1 ('90), 2.25) 0.50 0.90 2.25

AMERICAN FREAK: A TALE OF THE UK-MEN
Feb. 1994-No. 5, June, 1994 (3.95, color, limited series)
DC Comics
1–5 0.40 0.80 2.00

AMERICAN: LOST IN AMERICA
July, 1992-No. 4, Oct, 1992 (2.50 color, mini series.
Dark Horse Comics
1-4 1-Thomas-a/Perez-c 2-Joe Phillips-pencil c 1 Magnuson-c 4-Jim Lee-c 0.50 1.00 2.50

AMERICAN SPLENDOR (Dark Horse)
...SPECIAL: A STEP OUT OF THE NEST
Aug 1994 (2.95, B&W, one shot)
1-H. Pekar-story 0.60 1.20 3.00

...WINDFALL
Sep 1995-Oct 1995 (2.95, B&W, limited series)
1,2-Pekar-s 0.80 1.60 4.00

AMERICA'S BEST TV COMICS
1962 (Giant Size 68 pgs., 25¢ new stock)
American Broadcasting Company
1-Fantastic Four Cameo; Amaz ng Spider Man 8.60 26.00 60.00

ANGELA
Dec 1994 Present (2.95, color)
Image Comics
1 Go-team-c/Capullo-a, Spawn app 2.00 6.00 10.00
2-3, Gaiman-s/Capullo-a 1.60 3.20 8.00
Special Edition-Prayer Spawn-c 6.00 15.00 30.00
Special Edition-Angela-c 6.00 15.00 30.00
TPB-(9.95, n-1-3 plus special w/pin-ups 10.00

ANGEL AND THE APE (Becomes Meet Angela/Sex Showcase #7?)
Nov-Dec, 1968-No. 6, Sept. Oct, 1969
National Periodical Publications
1 3.00 10.00 23.00
2–6 2.10 6.00 15.00

ANIMA
Mar 1994-May 1995 (1.75/1.95, color)
DC Comics
1–6 0.40 0.70 1.75
7 (3/94)-Begin 1.95-c/Zero Hour 0.40 0.80 2.00
8, 9, 14, 0 (10/94), 0 (11/94) 0.40 0.80 2.00
15-Begin 2.25-c 0.50 0.90 2.25

ANIMAL MAN (See Strange Adventures #180 for 1st app.)
Sept 1988-Nov 1995 (color, mature)
DC Comics
1-Ballard-a #1-63 1.40 4.30 10.00
2 1.10 3.30 8.00
3,4 0.80 2.10 5.00
5-10-6-Invasion tie-in 0.80 1.60 4.00
11, 26, 33 Begin 51 50-c, Last Grant, Morrison scrips 0.50 1.00 2.50
27-49, 51-55, 57-59 0.40 0.80 2.00
50-(2.95, 52 pgs.)-Last issue by Tom Veitch: 0.60 1.20 3.00
56-(3.50, 68 pgs.) 0.70 1.40 3.50
60-62, 64-Begin 1.95-c 0.40 0.80 2.00
81-89, 83-Begin 2.25-c 0.50 0.90 2.25
Annual 1-('89, '93)-Children's Crusade Pt. 3 0.60 1.60 4.00

TOMOE
July 1995-Present
Crusade
1-Commemorative Ed. (limited to 5000) 3.40 6.80 17.00

TOO MUCH COFFEE MAN
Jul 1993–Present (2.50, B&W)
Adhesive Comics
1–Shannon Wheeler-a 0.60 1.20 3.00
2–4 0.50 1.00 2.50

TOP CAT (TV)
12-2061 62 Mo 31, 9/70 (Hanna-Barbera)
Dell Publishing Co./Gold Key
1-TV show debuted 9/27/61 14.00 43.00 115.00
2-Augie Doggie back-ups in #1–4 6.90 20.60 55.00
3-5: 3-Last 15¢ issue. 4-Reg.n 12¢ issues; 1st app. Tabby Doodle in 1 pg. strip. 5-1st Touché Turtle 4.60 13.90 37.00
6–10 3.10 9.40 25.00
11–20 3.00 7.50 20.00
21-31,21, 24, 25, 28-Reprints 1.90 5.00 15.00

TOP CAT (TV)
Nov. 1970-Mo. 20, Nov. 1973 (Hanna-Barbera)
Charlton Comics
1 4.60 13.70 32.00
2–10 2.60 7.70 18.00
11–20 2.00 5.10 12.00

TOP COW PRODUCTIONS INC./BALLISTIC STUDIOS SWIMSUIT SPECIAL
May 1995 (2.95, color, one-shot)
Image Comics
1 0.80 2.00 4.00

TOP COW SECRETS: SPECIAL WINTER LINGERIE EDITION
Jan 1996 (2.95, color, one-shot)
Image comics
1-pin-ups 0.60 1.00 3.00

TOPPS COMICS PRESENTS
1993 (Free, B&W)
Topps Comics
0 Draculas vs. Zorro, Teenagents, Silver Star 0.20 0.40 1.00

TORCH OF LIBERTY SPECIAL
Jan 1995 (2.50, color, one shot)
Dark Horse Comics
1-John Byrne/c 0.50 1.00 2.50

TOTAL WAR (W.A.R.S. Patrol #3 on)
July 1985-No. 2, Oct. 1985 (Pg. med covers)
Gate Key
1, 2-Wood-a in each 4.00 12.00 32.00

TOWER OF SHADOWS (Creatures On The Loose #10 on)
Sept. 1969-No. 9, Jan. 1971
Marvel Comics Group
1-Steranko, Craig-a 3.00 8.60 20.00
2,3, 2-Neal Adams-a; 3-Smith, Tuska-a 1.20 4.00 10.00
4-Marie Severin-c 1.20 3.00 7.00
5, 7-Smith (p), Wood-a 1.50 3.80 9.00
6, 8-Wood art, 8-Weightson-c 1.20 3.00 7.00
9-Weightson-c 1.00 2.50 6.00
Special 1 (12/71)-Adams-a 1.00 2.50 6.00

TRANSFORMERS: GENERATION 2
May 1993-Feb. 12, Oct. 1994 (1.75, color)
Marvel Comics
1-12 (5.95, poly.)-Gold Ed. w/3d-fold metallic-c 0.60 1.20 3.00
1-11 (1.25, 68 pgs.)-Regular Edition 0.40 0.70 1.75
2–11 0.40 0.70 1.75
12-(2.25, 52 pgs.) 0.50 0.90 2.25

TREEHOUSE OF HORROR
1995 (2.95, color, Annual)
Bongo Comics
1 Gower-sp-c; Allred, Robinson, Smith-s 0.60 1.20 3.00

TREECHER (See Blackball Comics)
May 1993-No. 4, Oct. 1993 (1.95, color)
Image Comics
1-4-By Keith Giffen. 3-Supreme-c/story 0.40 0.80 2.00

TRIBE (See Velocitas #4,
April, 1993 (2.50, color)
Image Comics
1-Gold foil & embossed-c; by Johnson/Silvestri 0.50 1.00 2.50
1 Ivory Edition (2,500)-Gold foil & embossed-c; available only thru sign the creators (white-c) 0.80 1.60 4.00

TRIBE:
V1#2 Sept. 1993-V1#3 1994 (1.95, color)
Awesome
V1#2, 3-By Johnson & Silvestri 0.40 0.80 2.00

TRINITY (See DC Universe: Trinity)

TRIPLE - X
Dec. 1994 - Present (3.95, B&W, limited series ?)
Dark Horse Comics
1–6 0.80 1.60 4.00

TRIUMPH
June, 1995-Sep 1995 (1.75, color, limited series)
DC Comics
1–4 0.40 0.70 1.75

TROLL (Image Comics)
Dec. 1999 (2.50, color, one shot, 44 pgs.)
1-Mutsatsu-c, ab, 1 of 6 scripts 0.50 1.00 2.50
-Halloween Special (3/99, 2.95) Munn app 0.60 1.20 3.00

...II
July 1994 (2.95, color, 52 pgs., one-shot)
1-Square back binding 0.80 1.60 4.00

...ONCE A HERO
Aug. 1994 (2.50, color, one shot)
1 0.50 1.00 2.50

TRUE FAITH
1990 (9.95, color, graphic novel)
Fantagraphics
nn-Garth Ennis-s 2.50 5.00 10.00

TUG & BUSTER
Nov. 1995-Present (2.95 B&W, bi-monthly)
Art & Soul Comics
1,2-Marc Hempel-s/a 0.80 1.50 3.00

TUROK, DINOSAUR HUNTER See Magnus, #12
...une, 1993-Present (2.50, color)
Valiant
1-(3.50)-Chromium & foil-c 0.70 1.40 3.50
1-Gold foil-variant 2.50 6.40 15.00
0, 2-4, 0 (7/95) origin issue, 4 Andar app., 5-Death of Andar, 11-w/bionic arm card, 16-Chaos Effect 0.50 1.00 2.50
-Yearbook 1 (7/94, 3.95, 52 pgs.) 0.80 1.60 4.00
-The Hunted (3/95, price printed on #1 #2 2.50) 1,2-Cerebrata app 0.50 1.00 2.50

TUROK, SON OF STONE
No. 536, 12/54-No. 29, 9/62; No. 30, 12-62-Mo 91 7/74,
Mo 92, 9/74-No. 125, 7/80; No. 126, 3/81-No. 130, 9/82
Dell Publ. Co #1-29/Gold Key #30-87/Gold Key or Whitman #88-125/Whitman #126 on
4-Color 596 (12/54)-Kit Carson & Turok & Andar dinosaur-c 77.00 216.00 575.00
4-Co cr 656 (10/55)(#2) 1st mention of Lanok 44.00 131.00 350.00
3 (3-5/56)-5 26.00 79.00 210.00
6–10 17.00 51.00 135.00
11-20 17-Prehistoric pygmies 10.00 30.00 80.00
21-30 7.00 21.00 55.00
31-42 31-Drug use story 5.60 17.00 45.00
43-50 4.40 13.00 35.00
51-60 58-Flying saucer-c/story 3.80 11.30 30.00
61-70 62-12 & 13-cern variants 3.00 9.40 25.00
71-84 84-Origin & 1st app. Mr.Dex 1.90 4.70 15.00
85-130; 114, 115-(52 pgs.) 1.30 2.70 8.50
Giant 1 (3/2013-61) (11/1660)-Sci-fi c/#108-12 & 16 pin-ups cover in #11 10.00 30.00 80.00
Giant 1-Same as above, but paper-c 11.00 34.00 90.00

TURTLE SOUP (See Teenage Mutant Ninja Turtles)
Sept. 1987 (2.00, B&W,
Mirage Studios)
1 0.60 1.20 3.00

TV STARS
Aug. 1978-No. 4, Feb. 1979
Marvel Comics Group
1-Hanna-Barbera TV tie-in 0.90 2.30 5.50
2, 4 0.50 1.00 2.50
3-Toth-c/a 0.90 1.80 4.50

12 O CLOCK HIGH (TV)
Jan-Mar. 1965-No. 2, Apr-June, 1965 (Photo-c)
Dell Publishing Co.
1, 2 3.00 11.00 30.00

2099 (Marvel)
...A.D.
May 1995 (3.95, color)
1-Acetate-c by Quesada/Palmiotti 0.80 1.60 4.00
...APOCALYPSE
Dec. 1995 (4.95, color)
1-Wrap around Chrome cars-c, Ellis-s 1.00 2.00 5.00
...GENESIS
Jan 1996 (4.95, color)
1-Chromium wrap around c, Ellis-s, 1st app. Daredevil 2099, X-Nation 2099 app. 1.00 2.00 5.00
...UNLIMITED
Sept, 1993-Present (2.95, color, 68 pgs.)
1-10, 1-1st app. Hulk 2099 & Doc 99, 1-3-Spyder 2099 app., 9-1 Robert-c, Leon Wells, Nancy Collins-s 0.80 1.60 4.00
...WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one-shot)
1-Doom is "Contract with America" 0.50 0.90 2.25

21
Feb 1996-Present (2.50, color)
Image Comics
1-Lan Medina-s 0.50 1.00 2.50
1-variant-c 0.60 1.20 3.00

TWILIGHT ZONE, THE (TV)
No. 1172, 3-5/61-No. 91, 4/79; No. 92, 5/82
Dell Publ. (thru/Gold Key/Whitman #92
4-Color 1173 18.00 53.00 140.00
4-Color 1208 11.00 32.00 85.00
01-868-209 (7-7/62, 15¢) 7.00 21.00 57.00
12 (660-210 (8-10/62)-Evans-a(3) 7.00 21.00 57.00
11 (11/62, Gold Key)-Crandall-a 8.40 25.00 67.00
2 5.90 18.00 47.00
3-11-3, 4, 9-Toth-a 4.00 12.00 30.00
12-Williamson-a 3.00 10.10 27.00
13-15, 13,15-Crandall -a, 14 Orlando/Crandall/Torres a 3.00 8.30 22.00
16-20 2.10 6.00 17.00
21-27, 26 Flying saucer-c/story 1.40 3.00 11.00
28-32 0.80 1.50 6.00
31-51 45-Classic-a; 51-Williamson-a 0.60 1.30 5.00
52-70 0.40 0.80 3.00
71-92-93, 84-(52 pgs.) 0.30 0.50 2.00
Mini Comic #1 (1976; 3-1/4 x 6-1/2") 0.30 0.50 2.00

TWILIGHT ZONE, THE
Nov, 1990 (2.95/1.75, color)
Oct. 1991, V2#1, Nov, 1991-No. 147, 1992 (1.95, color)
1991, 1993, 1994 & 1995 (2.50, color)
New Comics
1-11/96, 2.95, 52 pgs.)-M.Adams-a 0.80 2.10 5.00
1-11/96, 1.75)-Newsstand ed. 0.40 0.80 2.00
1-1/2091, 4.95)-Prestige ed./M.Adams-c/a 1.00 2.00 5.00
1-10/91, 2.50)-Collector's edition, polybagged, gold logo, r/Nov, 1990 issue 0.80 2.10 5.00
1-Reprint (2.50)-collect sale 11/90 ed. 0.50 1.00 2.50
1-Reprint (2.50)-newsstand ed. 11/90 ed. 0.50 1.00 2.50
V2#1-8, 10-14, 1-Direct sale & newsstand versions 0.40 0.80 2.00
9 (2.95)-3-D Special; polybagged w/hologram on-c 0.60 1.20 3.00
9-(4.95)-Prestige ed., polybagged, two extra stories & different hologram on-c 1.00 2.00 5.00
V3#1-4 0.50 1.00 2.50
Anniversary Special (9/2, 2.50) 0.50 1.00 2.50
Annual 1 (4/93, 2.50)-Mo ads 0.50 1.00 2.50

TWISTED TALES
Nov, 1982 No. 10, Dec, 1984
Pacific Comics/Independent Comics Group

1 10	0.30	0.60	1.50

TWO-GUN KID: SUNSET RIDERS
Nov 1999; One 1995 16.95; color, limited series)
Marvel Comics
1;2-Kickass-a 1.40 2.80 7.00

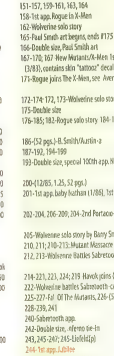
TYPHOID
Nov 1999; Feb 1996 ;3.95, color
Marvel Comics
1--4-Moench-s, Van Fleet-a 0.80 1.60 4.00

ULTRAFORCE
Aug 1994 Aug 1995 ;1.95, color)
Wild Inc Comics
0-(9/94, 2.50) 0.50 1.00 2.50
1-(2.50, 44 pgs)-w/bound-in trading card; team consisting of Prime, Peregrine, Hardcase, Pow, Ghoul, Century & Topaz 0.50 1.00 2.50
1-Holographic-c, 0.00 price 2.00 4.00 10.00
2 5-(10/94, 1.95) 0.40 0.80 2.00
2 -(2 50) 4k percent logo, limited edition stamp on-c 0.80 1.60 4.00
6-10, 6-begin 2.50, c 8, 10-Black Knight app. 0.50 1.00 2.50
Malibu "Ashcan" Ultraforce (6/94) 0.20 0.30 0.75
/Avengers Prelude 1-(2.50) 0.50 1.00 2.50
/Avengers 1-13 95; Vol 1, Peter-p/Ellis-s 0.80 1.60 4.00

ULTRAFORCE 2nd Series
Nov 1995 Present (1 99, color)
Malibu Comics
1/Deluxe-1, 4/Variety-Black-c/Painted-c, 1-Regular-c/Painted-c, 2-flip book "Apocrypse Resurrections" pt 2, 7, 13-Ellis-s 0.30 0.60 1.50
Infantry (2000, signed) 2.00 4.00 10.00

ULTRAVERSE (Malibu)
...DOUBLE FEATURE
Jun 1993 (2 95, color)
1; 068 pgs) flip-c, featuring Prime and Solitaire 0.90 1.60 4.00
...ORIGINS
Jan 1994 (1 95, color)
1-Golofield-c, 2 pg. origins & characters 0.20 0.40 1.00
1-Monostired-c, diff. c, no gatefold 0.20 0.40 1.00
...PREMIERE
1994
0-Digitized dtrix maxwell coupons 1.40 2.80 7.00
...YEAR TWO
Aug 1995 (4 95, color)
1 1.00 2.00 5.00
...ZERO: THE DEATH OF THE SQUAD
Apr 1995 (July 1995 ;2.95, color)
1--4, 0-Codename: Firearm back story 0.50 1.00 3.00

UNCANNY TALES
Dec 1973-No 127, Oct 1975
Marvel Comics Group
1-132 1 Guardsdl-r/Kirby-a/Tales #9 (1955) 0.50 1.00 2.50



Uncanny X-Men #138

UNCANNY X-MEN, THE (The X-Men, Nos. 1-141; see Giant-Size X-Men)
Feb 1981-Present
Marvel Comics Group
142-Rachel app. 2.00 8.00 20.00
143-Last Byrne issue 1.50 3.80 9.00
144-150: 150-Double size 1.30 3.00 7.50
151-157, 159-161, 163, 164 1.00 2.00 5.00
158-1st app. Rogue in X-Men 2.00 4.00 11.00
162-Wolverine solo story 1.70 4.20 10.00
165-Paul Smith art begins, ends #175 1.50 4.00 9.00
166-Double size, Paul Smith art 1.20 2.80 7.00
167-170, 167-New Mutants/X-Men 1st meet, same date as New Mutants #1 (3/83), contains skein 'tattoos" decals 1.20 2.20 5.50
171-Rogue joins The X-Men, see Avengers Annual #10 2.20 5.40 13.00
172-174 172, 173-Wolverine solo story 1.00 2.00 5.00
175-Double size 2.00 4.20 10.00
176-185; 182-Rogue solo story 184-1st app. Forge 1.00 2.00 5.00
186-(52 pgs.)-B. Smith/Austin-a 1.00 2.00 5.00
187-192, 194-199 0.80 1.60 4.00
193-Double size, special 100th app. New X-Men, 1st app Warpath 2.00 3.80 9.00
200-(12/85, 1.25, 52 pgs.) 1.70 4.20 10.00
201-1st app. baby Nathan (1/86), 1st Portacio-c/a(i) in X-Men 3.60 10.70 25.00
202-204, 206-209, 204-2nd Purcace-(i) on X-Men 1.00 2.50 6.00
205-Wolverine solo story by Barry Smith 2.40 7.30 17.00
210, 211; 210-213: Mutant Massacre 2.90 9.00 20.00
212, 213-Wolverine battles Sabretooth, 212-(12/86)-See X-Factor #10 1.50 4.50 10.00
214-223, 223, 224; 219: Havok joins (7/87) 1.00 2.00 5.00
222-Wolverine battles Sabretooth cityscape 2.60 7.70 18.00
225-227-Fall Of The Mutants, 226-(52 pgs.) 1.50 3.80 9.00
228-239, 241 1.00 2.00 5.00
240-Sabretooth app. 1.00 2.00 5.00
242-Double size, Inferno tie-in 1.00 2.00 5.00
243, 245-247, 244-Infinity(6) 0.80 1.60 4.00
244-1st app. Jubilee 4.20 10.40 25.00
248-1st Jim Lee art on X-Men 3.60 11.00 25.00
249-2nd printing (12, 1.25) 0.30 0.50 1.25
249-252, 253-Jim Lee-c 0.50 1.00 2.50
253-255; 253-All new X-Men begin, 254-Jim Lee-c 0.90 1.80 4.50
256, 257-Jim Lee-a 1.70 5.10 12.00
258-Wolverine solo story; Lee-a 2.00 6.00 14.00
259-Silvestri-c/a (no Lee-c) 1.00 2.50 6.00
260-265; 260, 261, 264 Lee-c 0.50 1.00 2.50
266-1st full app. Gambit (See Annual 14) 5.70 17.10 40.00
267-Lee-c/a; series begins, 2nd full Gambit app. 2.40 7.10 17.00
268-Lee-a, Wolverine, Cyclops, Storm, Rogue, Black Widow team up 1.30 9.90 23.00
268-2nd print 0.50 1.60 4.00
269-Lee-a 1.00 2.90 7.00
270-X-Tinction Agenda begins 1.70 5.10 12.00
270-Gold 2nd printing 0.80 1.60 4.00
271, 272, X-Fraction Agenda 1.30 3.00 8.00
273-New Mutants (Cable) & X-Factor app. 1.20 2.90 7.00
274 1.00 2.50 6.00
275-(1.50, 52 pgs.)-Tri-Gold-c 1.20 2.90 7.00
275-Gold 2nd printing 0.50 1.00 2.50
276-280, 277-Last Jim Lee-c/a 0.40 0.80 2.00
281-New X-Men team/Byrne scripts & Wk Sue Portacio-c/a begin (white logo) 1.10 2.70 6.50
281-2nd printing (red logo) 0.30 0.50 1.25
282-1st app. Bishop (cover + 1 pg.) 2.00 5.00 12.00
283-Metallic ink 2nd printing (1.00-c) 0.30 0.60 1.50
283-1st full app. Bishop 2.30 5.80 14.00
284-293; 287-Bishop joins team, 290-Last Portacio-c/a, 294-Brandon Peterson-a begins-ends 299 0.30 0.60 1.50
296-296-(1.50)-Polybagged w/trading card 0.40 0.80 2.00
297-299, 301-303, 305-309, 311 0.30 0.50 1.25
300-(3.95, 68 pgs.)-Holo-grafx foil c; Romita, Jr.-c/a 1.00 2.00 5.00
304 (3.95, 68 pgs.)-Magneto hologram on-c, 30th anniversary issue, last Lee-a (4 pgs.) 1.00 2.00 5.00
307-Gold ed. 0.60 1.20 3.00
310-(1.95) w/bound in trading card sheet 0.40 0.80 2.00
312-321, 312-Begin X 50-c, Bone tie-in card sheets 0.30 0.60 1.50
316,317-(2.95)-Foil enhanced editions 0.60 1.20 3.00
318-322-(1.95)-Deluxe (note #320 Gold ed.) 0.40 0.80 2.00

1 collector-c/Landro-a 1 Batman ann. (1) polybagged w/ #1

323 324 326 330, 323-reissue from "Age of Apocalypse"; 326-Sabretooth-c 0.40 0.80 2.00
325, 330-Dr. Strange app. 0.40 0.80 2.00
325-Anniversary issue (3.95), Gatefold-c 0.80 1.60 4.00
Special 1 (12/79) R. Byrne-a 7.90 24.00 55.00
Annual 1 (11/79) 2.10 21.00 50.00
Annual 3 (79) New Mutants villain and yellow costume 2.40 7.30 17.00
Annual 4 ('80)-Dr. Strange-c/story 1.10 3.00 7.00
Annual 5 ('81) 1.00 2.50 6.00
Annual 6-8 (82-84, 52 pgs.) 1: D'Arbo-a app 1.00 2.00 5.00
Annual 9 ('1985) Art Adams-a, New Mutants x-over from New Mutants Special #1 1.00 5.60 13.00
Annual 10 ('1986) Art Adams-a 2.60 4.70 11.00
Annual 11 ('87) 0.60 1.20 3.00
Annual 12 ('88)-Evil War, Art Adams-a, pt 0.80 1.60 4.00
Annual 13 ('89)-Acts Of The Atlantis 0.60 1.20 3.00
Annual 14 ('90, 2.00)-1st app Gambit (3rd app.), Art Adams-c/a 2.00 5.00 12.00
Annual 15 ('91, 2.00) 4 pg. app. Wolverine w/o back pg. story, 4th app. X-Force 0.80 1.60 4.00
Annual 16 ('92, 2.25)-Joe Lee-c/a(i) storyline 0.50 0.90 2.25
Annual 17 ('93, 2.95)-Polybagged w/card 0.60 1.20 3.00
Annual 18 (1.94, 2.95, 68 pgs.)-The Dark Phoenix Saga (1990, 12.95) 0.60 1.20 3.00
95-(1.95), 1.95)-minus variant-c 0.60 1.20 3.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One-shot)
Marvel Comics Group
nn-Supplement to The Texas Rangers Memoirs 2.00 6.40 16.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (1.95, color, 52 pages)
Marvel Comics Group
nn-Byrne/Austin-c/a 0.80 1.60 4.00

UNDERDOGS (Toy)
July, 1970-No 10, Jan, 1972, Mar, 1975 No 23, Feb 1979
Charlton Comics/Gold Key
1 (Tim series, Charlton) 2.50 23.00 60.00
2-10 4.40 13.10 35.00
1 (2nd series, Gold Key) 5.00 15.00 40.00
2-10 3.10 9.00 25.00
11 23 13-1st app. Shack of Solitude 1.90 5.00 11.00

UNDERDOGS SUMMER SPECIAL
Oct, 1993 (2 25, color)
Harvey Comics
1 0.50 0.90 2.25

UNDERWORLD UNLEASHED
Nov 1999; Jan 1996 12 95, color, mini-series)
DC Comics
1--3-Waid-s 0.60 1.20 3.00
Apokolips-Dark Uprising 1-(1.95) 0.40 0.80 2.00
Batman: Devil's Asylum 1-(2.95), Batman app. 0.60 1.20 3.00

.... Abyss-Hell's Sentinel 1-(2.95)-Alan Scott, Phantom Stranger, Zatanna app. 0.60 1.20 3.00
.... Patterns of Fear (2.95) 0.60 1.20 3.00

UNEARTHLY SPECTACULARS
Oct. 1965-No. 3, Nov. 1967 (FI: 12¢, 2, 3: 25¢ giants)
Harvey Publications
1-Tiger Boy; Simon-c 1.90 5.60 13.00
2-Jack Q. Frost, Tiger Boy & Three Rocketeers app.; Williamson, Wood, Kane-a 3.00 9.40 22.00
3-Jack Q. Frost app.; Williamson/Crandall-a 3.00 9.40 22.00

UNEXPECTED, THE (Formerly Tales of the...)
No. 105, Feb.-Mar. 1968-No. 222, May, 1982
National Periodical Publications/DC Comics
105-Begin 12¢ Issues 2.00 8.60 20.00
106-113; 113-Last 12¢ Issue 2.50 6.30 15.00
114,115,117,118,120, 122-127 1.00 2.50 6.00
116,119,121,128-Wrightson-a 1.30 3.00 8.00
129-162; 132-136-(52 pgs.), 157-162-(100 pgs.) 0.60 1.20 3.00
163-188; 187,188-(44 pgs.) 0.30 0.60 1.60
189,190, 192-195-(1.00, 68 pgs) 0.40 0.80 2.00
191-Rogers-a(p) (1.00, 68 pgs) 0.60 1.20 3.00
196-221; 200-Return of Johnny Peril 0.30 0.60 1.40

UNION
June, 1993-No. 0, (4/), 1994 (1.95, color)
Image Comics
0-(7/94, 2.50) 0.50 1.00 2.50
0-Alienate Poison-c, see Deathblow #5 1.60 3.20 8.00
1-(2.50)-Embossed foil-c, Ivrea-c/a in all 0.50 1.00 2.50
1-(1.95)-Newsstand ed. w/o foil-c 0.40 0.80 2.00
2-4, 6-(7/94) 0.40 0.80 2.00

UNION
Feb 1995-Present (2.50, color)
Image Comics
1-3, 5-8 0.50 1.00 2.50
4-(1.95)-Newsstand, WildStorm Rising Part 3 0.40 0.80 2.00
4-(2.50)-Direct Market, WildStorm Rising Part 3, Bound in Card 0.50 1.00 2.50

UNITY
No. 0, Aug. 1992-No. 3, 1992 (Free, color)
Valiant
0-(Blue)-Smith-c/a; prequel to Unity 1-exers in all Valiant titles, free to everyone that bought all 8 Unity titles that month 0.70 2.00 4.00
0-Red logo; scarcer (5,000 made) 2.00 6.00 15.00
0-Gold variant 1.00 4.00 10.00
1-Epilogue to Unity x-overs; 1 copy ava. table for every 8 Unity books ordered 0.60 2.00 4.00
1-Gold-Promotional copy 1.00 4.00 10.00
1-(Platinum)-Promo copy scarcer 2.00 6.00 15.00
.... Yearbook 1 (2/93, 2.95) -1994 -a index 0.80 1.60 4.00

UNIVERSAL MONSTERS
1991 (3.95/4.95, color, 52 pgs.)
Dark Horse Comics
Frankenstein-ex-Original movie adaptation; painted-c 0.80 1.60 4.00
Dracula-ex-(4.95)-Orig'nal movie adaptation 1.00 2.00 5.00
Mummy-ex-(4.95)-Original movie adaptation 1.00 2.00 5.00
Creature from the Black Lagoon-(4.95)-A. Adams/Austin-c/a 1.00 2.00 5.00

UNKNOWN SOLDIER (Formerly Star-Spangled War Stories)
205, Apr.-May 1977-No. 268, Oct. 1982
National Periodical Publications/DC Comics
205-268, 251-Enemy Ace begins 0.40 0.80 2.00

UNKNOWN WORLDS
Aug. 1960-No. 57, Aug. 1967
American Comics Group
1-Whitney-c/a most issues 13.00 38.00 115.00
2-5,7-Dinosaur-c/story 7.00 20.00 60.00
6-11, 9-Dinosaur-c/story; 11-Last 10¢ issue 5.00 15.00 45.00
12-19; 12¢ issues thru #57 4.00 12.00 35.00
20-Herbie cameo (12-16/2-63) 4.00 13.00 40.00
21-35 2.00 7.00 22.00
36-"The People vs. Hendricks" by Craig, most popular ACG story ever 3.00 9.00 27.00

Unknown Soldier #260

37-66 2.00 7.00 20.00
47-Williamson-r/Atlas #66 the Lukkoun #95; 3 pgs.-Craig-a 2.00 7.00 22.00
48 57, 49, 50, 54 Ditko-a, 53-Frankenstein app. 2.00 6.00 17.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No. 6, Nov. 1975 (1.00 B&W magazine)
Marvel Comics Group
1-Williamson/Kinstler/Torres/Frazetta-r/Witzend #1, H. Adams-r/Phase 1 Brunner & Kaluta-c 0.80 1.60 4.00
2-6; 2, 3-Perez-a 0.60 1.20 3.00
Special 1 (76, 100 pgs.) Newton painted-c 0.60 1.20 3.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept, 1980 (Mini series)
DC Comics
1-Origin, Joker-c, Byrne-a 0.80 1.60 4.00
2, 3 0.60 1.20 3.00
1 3, Batman Cereal premiums (1980, 28 pgs., 6x9") 1st & 2nd printings exist 0.40 0.80 2.00

UNTOLD TALES OF SPIDER-MAN
Sept 1995-Present ($.95/.60¢)
Marvel Comics
1-?-Buscema-a 0.20 0.40 1.00

UNUSUAL TALES (Ed Boer Best # #50 on)
Nov. 1955 No. 49, Mar-Apr, 1965
Charlton Comics
1 16.00 55.00 125.00
2 8.00 23.00 60.00
3-5 5.00 14.00 36.00
6-Ditko-c only 6.00 18.00 48.00
7, 8-Ditko-c/a 13.00 38.00 100.00
9-Ditko-c/a (20 pgs.) 13.00 39.00 105.00
10-Ditko-c/a(r) 16.00 47.00 125.00
11 (12/58, 68 pgs.) Ditko-a(4) 14.00 43.00 115.00
12, 14-Ditko-a 10.00 30.00 80.00
13, 16-20 4.00 11.00 28.00
15-Ditko-c/a 10.00 29.00 78.00
21, 24, 28 3.00 8.00 20.00
22-23, 25-27, 29-Ditko-a 6.50 20.00 52.00
30-49 2.00 7.00 18.00

U.S. AGENT (See Captain America #354)
June, 1993-No. 4, Sept, 1993 (1.25, color, mini series)
Marvel Comics
1-4 0.40 0.70 1.75

USAGI YOJIMBO (See Albedo & Space Usagi)
July, 1987 No. 7677 (2.00, B&W)
Fantagraphics Books
1 0.60 1.20 3.00
2-9, 11-28 0.40 0.80 2.00
7, 8, 10-2nd printings (2.00) 0.40 0.80 2.00
10-TMNT app. 0.60 1.20 3.00
29-36 (2.25-c) 0.50 0.90 2.25
Color Special 1 (1/1/89, 2.95) 0.60 1.20 3.00
Summer Special 1 (1986, 2.75, B&W) 1.00 2.50 6.00

USAGI YOJIMBO
Mar. 1993-Present (2.75, color)
Mirage Studios
V2#1-16: 1-TMNT app. 0.60 1.10 2.75

VALERIA THE SHE-BAT
Sep 1995 (2.50, color)
Windjammer
1–2 0.50 1.00 2.50

VALOR
Nov 1992- Sept 1994 (1.25/1.50, color)
DC Comics
1-12: 2-Sugerraf app. 4-Lobo app. 12-Lobo cameo 0.30 0.50 1.25
13-23: 13-Begin 1.50-c. 17-Death of Valor. 18-22-Build-up to Zero Hour. 23-Zero Hour 0.30 0.60 1.50

VAMPIRE BITES
May 1995-Present (2.95, B&W)
Brainstorm Comics
1-pin-ups 0.60 1.20 3.00

VAMPIRE LESTAT, THE
Jan, 1990-No. 12, 1991 (2.50, mini-series)
Innovation
1 6.30 12.90 30.00
1-2nd-4th printings 0.50 1.00 2.50
2 2.10 6.40 15.00
2-2nd printings of most issues exist and are worth cover price 0.50 1.00 2.50
3–5 1.30 3.30 8.00
6–12 1.00 2.00 5.00

VAMPIRE LESTAT, THE
Jan, 1995-No. 12, 1995 (2.50, mini-series)
Innovation
1 6.30 12.90 30.00
1-2nd-4th printings 0.50 1.00 2.50
2 2.10 6.40 15.00
2-2nd printings 0.50 1.00 2.50
3–5 1.30 3.30 8.00
6–12 1.00 2.00 5.00

VAMPIRELLA
Sept. 1969-No. 112, Feb, 1983, No. 113, Jan, 1988
Warren Publishing Co. (B&W, magazine size)
1-Trina Vampirella, Frazetta-c 46.00 139.00 325.00
2-Amazonia saves begins, ends #12 18.60 56.00 130.00
3-Secret Sex, distribution 39.00 118.00 275.00
4-7: 5, 7-Frazetta-c 8.50 25.00 58.00
8-Vampirella begins as serious series 11.40 34.00 80.00
9-Smith art, Bats cover 9.00 28.00 65.00
10-No Vampirella story 3.50 12.00 28.00
11-15-11-Origin & 1st app. Pendragon 6.40 19.30 45.00
16-18, 20-25 4.30 12.90 30.00
19-(1973 Annual) 6.00 17.10 40.00
26-28-26, 28-Frazetta-c 3.60 9.60 24.00
27-(1974 Annual) 5.20 13.00 30.00
29-(1975 Annual) 4.20 10.40 24.00
41-45, 47-50 3.60 7.20 16.00
46-Origin of Vampirella retold (10/75) 4.00 8.00 20.00
51-99 2.40 4.80 12.00
100 (96 pgs.) Reprint specials, origin retold 7.00 14.00 35.00
101-110, 112 5.00 10.00 25.00
111 Gulf Coast Art Fair Edition (2.50) 5.00 10.00 25.00
113 (1988) Actual 1st Harris Comics issue (scarce) 22.00 44.00 110.00
Annual 1 (1972)- New origin Vampirella 29.00 66.00 260.00
Special 1 (1977, large squarebound) 4.20 10.40 25.00

VAMPIRELLA (HARRIS COMICS)
(Also see Claw, ... Rip Jagg, Vengeance of ....)
Nov. 1991-No. 3, Nov. 1992 (2.95, color)
0 0.70 1.70 4.00
0-Gold 7.50 18.80 45.00
1-Jim Balent w/a & A. Hughes-c in #1-3 5.00 15.00 35.00
1-2nd printing 1.00 2.80 5.00
2 5.00 10.00 25.00
1 3, 1-5 contain certificates for free Dave Stevens Vampi poster. 5-8 Bretone-c 1.40 2.80 7.00
Vampirella 1(10/93, 5.95)-rl 1-4; Lialla-c 6.00
....CLASSIC
Feb 1995-Nov 1995 (2.95, color)
1-5-rl A. Goodwin-c, 1-4-Gonzalez pinup 0.60 1.20 3.00
.... MORNING IN AMERICA

1991 No. 4, 1992 (3.95, B&W, mini-series)
1-All have Kaluta painted-c 1.40 2.80 2.00
2–4 1.00 2.00 5.00

...OF DRAKULON
Jan 1996-Present (2.95, color)
1-reprints 0.60 1.20 3.00

...PIN-UP SPECIAL
Oct 1995 (2.95, color, mini-short)
1-Hughes-c, pin-ups by various 0.60 1.20 3.00

...SHADOWHAWK: CREATURES OF THE NIGHT
1995 (4.95, color, limited series)
1 1.00 2.00 5.00

...STRIKES
Sep 1993-Present (2.95, color, limited series)
1-2-1 photo-c; 2-Bisley & polybagged w/card 0.60 1.20 3.00
1-Newsstand Ed. different photo-c 2.00 4.00 10.00
1-Limited Ed., different photo-c 2.00 4.00 10.00

VAMPIRE TALES
Aug. 1973- No. 11, June, 1975 (B&W magazine)
Marvel Comics Group
1-Morbius, the Living Vampire; beg. by Moench; 1st solo Morbius series & 1st Morbius app.! 4.00 10.70 25.00
2-Intro Satana; Starr-a(p)-1 1.70 4.00 10.00
3, 4, 6–11: 3-Satana app. & 1st Hellcat app., B. Bode app. (see Tomb of Dracula, 1st app.) 1.00 2.00 5.00
5-Origin Morbius 1.30 3.00 8.00
Annual 1 ('10/75)-Heath-c/a(p) 0.60 1.20 3.00

VAMPS (DC Comics)
Aug. 1994 Jan. 1995 (1.95, color, limited series, mature)
DC Comics
1-Holland-c 1.00 2.00 5.00
2-6-Holland-c 0.60 1.20 3.00
TPB (9.95)-c 10.00

...HOLLYWOOD & VEIN
Feb 1996 (2.25, color, limited series,
1,2-Worlalde-c 0.50 0.90 2.25

VANGUARD (ILLYRIAD: EARTH, (See Megaton & Savage Dragon)
1987 (7.50, color)
Megaton Comics
1-Erik Larsen-c(p) 0.75 1.40 3.50

VANGUARD
Oct 1993-1994 (1.95, color)
Image Comics
1 & 1 Gatefold-c; 5-Supreme v. over Ink...arsen back cg.; 9-(12/95)-Undiola 1.00
12/94, 4: Berzerker back-up; 5-Angel Medina a(p) 0.40 0.80 2.00

VANGUARD ILLUSTRATED
Nov. 1983- No. 11 Oct. 1984
Pacific Comics
1-6, 8.11: 2-Dave Stevens-c 0.30 0.60 1.50
7-Tsu.ogo Mr. Monster 1.00 2.00 5.00

V for Vendetta #1

VAULT OF EVIL
Feb, 1973- No. 23, Nov, 1975
Marvel Comics Group
1 (1950s reprints begin) 0.60 1.20 3.00
2-23: 2,3,4-Brunner-c 0.40 0.70 1.75

VAULT OF HORROR, THE
Aug, 1990-No. 6, June, 1991 (1.95, color, 68 pgs.)
Gladstone Publ.
1 0.80 1.60 4.00
2-6; 4-Beagles 2.00-c 0.40 0.80 2.00

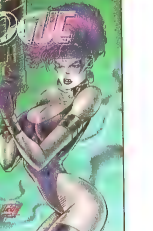
VELOCITY
Nov 1995-Present (2.50, color)
Image Comics
1–3-Busiek-c; 2-Savage Dragon-c/app. 0.50 1.00 2.50

VENGEANCE OF VAMPIRELLA
Sep, 1994-Present (2.95, color)
Harris Comics
1-(3.50)-Quesada/Palmiotti "bloodfx!" wraparou.nd-c 3.50 8.30 20.00
1-(3.50)-2nd printing, Blue foil-c 1.00 2.00 5.00
1-Gold 8.00 16.00 40.00
2 2.40 4.80 12.00
3,4 1.40 2.80 7.00
5–22: 8-Polybagged w/trading card, 10 w/coupon for Hyde-25 poster 0.60 1.20 3.00
11, 19-Polybagged w/trading card 0.60 1.20 3.00
...Boxnoshed ('95, 6.95, TPB) 7.00
...THE MYSTERY VAULT
Nov 1995-Present (2.95, coi.or)
0- 0.60 1.20 3.00

VENGEANCE SQUAD
July, 1975-No.6, May, 1976 (#1-3 are 25¢ issues)
Charlton Comics
1-Mike Mazur, Private Eye begins by Staton 0.40 0.80 2.00
2-6: Mansi-a in all 0.30 0.60 1.60
5, 6-Modern Comics-r (1977) 0.30 0.60 1.40

VENOM (Marvel Comics)
...ALONG CAME A SPIDER
Jan 1996-Present (2.95, color, limited series)
1,2-Spider-Man, Carnage app. 0.60 1.20 3.00
...CARNAGE UNLEASHED
Apr 1995 - July 1995 (2.95, color, limited series)
1–4 0.60 1.20 3.00
...FUNERAL PYRE
Aug. 1993-No. 3, Oct. 1993 (2.95, color, limited series)
1-(2.50)-Spider-girl& foil-c; Punisher app.; In all 0.60 1.20 3.00
...LETHAL PROTECTOR (See Amazing Spider-Man #298)
Feb, 1993 -No. 6, July 1993 (2.95, limited series)
1-Red holo-graphic foil-c 1.00 2.00 5.00
1-Gold variant sold to retailers 2.80 8.00 18.00
1-Black-c variant 21.40 64.00 150.00
2-6-Spider-Man app. in all 0.60 1.20 3.00
...NIGHTS OF VENGEANCE
Aug, 1994-No. 4, Nov, 1994 (2.95, color, limited series)
1-4; 1-Red foil-c 0.60 1.20 3.00
...SEPARATION ANXIETY
Dec, 1994- Mar 1995 (2.95, color, limited series)
1-4; 1-Embossed-c 0.60 1.20 3.00
...SINNER TAKES ALL
Aug 1995-Present (2.95, color, limited series)
1–3 0.60 1.20 3.00
...SUPER SPECIAL
Aug 1993 (3.95, color)
1-flip book 0.80 1.60 4.00
...THE ENEMY WITHIN
Feb, 1994-No. 3, Apr. 1994 (2.95, color, limited series)
1-3; Dernogotbin & Mortson app. 1-Skiw-in-the-dark-c 0.60 1.20 3.00
...THE MACE
May, 1994-No. 3, July 1994 (2.95, color, limited series)
1-3; 1-Embossed cover 0.60 1.20 3.00
...THE MADNESS
Nov, 1993-No. 3, Jan, 1994 (2.95, color, limited series)
1-3 Kelley Jones-c/a 1-Embossed-c 0.60 1.20 3.00

VEROTIKA
Mar 1995-Present (2.95, color, adult readers)
Verotik
1,2 2.00 4.00 10.00



Vogue #2

VERTIGO (DC COMICS)
...GALLERY
1995 (5.50, color, one shot)
1-pin-ups by various, McKean-c 0.70 1.40 3.50
...JAM
Aug, 1993 (3.95, co.or, 68 pgs.)
1-Sandman by Gaiman, Swamp Thing, etc 0.80 1.60 4.00
...PREVIEW
1992 (75¢, color, 36 pgs.)
1 Vertigo preview, Sandman story by Gaiman 0.40 0.80 2.00
...VISIONS
1993/1994/1995 (Color, 68 pgs.)
Dr. Occult: 1 (3.95, 7/94) 0.80 1.60 4.00
Doc Savage: 1 (3.95, 6/93) 0.80 1.60 4.00
The Phantom Stranger: 1 (3.50, 10/95) 0.70 1.40 3.50
The Eaters: 1 (4.95, color, 1995), M'Fagan-s 1.00 2.00 5.00

VERY VICKY
1993-Present (2.50, B&W)
Mem Durrey Oram
1–8 0.50 1.00 2.50
Calling All Hallows ('95, 2.50) 1–2 0.50 1.00 2.50

V FOR VENDETTA
Sept, 1988-No. 10 May, 1989 (2.00, color, mini-series)
DC Comics
1-10: Alan Moore scripts; 1 all 0.40 0.80 2.00
TPB (1990), 14.95; - - 15.00

VICTORY
...are, 1994-Dec 1994 (2.50, color, 1 of 10 series)
Topps Comics
1–5 0.50 1.00 2.50

VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
May 1995-Feb 1996 (2.50, color, 4 mini-series)
DC Comics
1–4-Robinson-s 0.50 1.00 2.50

VINTAGE MAGNUS (Related Fighter)
Jan 1992 No. 4, Apr 1992 (2.25, color)
Valiant
1-Layton-c; 1/Magnus #22 0.60 1.20 3.00
2–4 0.60 1.20 3.00

VIOLATOR (See Spawn #2)
May 1994 Aug 1994 (1.95, color)
Image Comics
1-Alan Moore-s 0.80 2.00 5.00
2-3-Alan Moore scripts; 2,3 Bart Sears-c(p)/a(p) 0.80 1.60 4.00

VIOLATOR VS. BADROCK
May 1995-Aug 1995 (2.50, color, limited series)
Image Comics

1–4—Alan Moore-s; 1–various-c (3/) 0.50 1.00 2.50

VIRUS
1993-No 4, 1993 (2.50, color)
Dark Horse Comics
1-4-Pringle-c 0.50 1.00 2.50

VISION, THE
Nov 1994-Feb 1995 (1.75, color)
Marvel Comics
1–4 0.40 0.70 1.75

VISIONS
No 1, 1979-No. 5, 1983 (B&W, fanzine)
Vision Publications
1-Flaming Carrot stories 8.00 24.00 55.00
2-Flaming Carrot stories 4.30 13.00 30.00
3-Flaming Carrot stories 2.30 6.00 15.00
4-Flaming Carrot covers and info. 2.90 8.60 20.00
5-(1983)-1 page Flaming Carrot 1.20 2.90 7.00
Note: Also No.4, Visions become an annual publication of The Atlanta Fantasy Fair.

VISITOR, THE
Apr 1995-Nov 1995 (2.50, color)
Valiant Comics
1–13, 0-Harbinger revealed 0.50 1.00 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb 1995-Mar 1995 (2.95, color, limited series)
Valiant
1-2- 1-X-O Manowar, Armorines & Dr. Solar app. 0.60 1.20 3.00

VOGUE
Oct 1995-Present (2.50, color, limited series)
Image Comics
1,2-Liefeld-c 0.50 1.00 2.50
1-variant-c 0.60 1.20 3.00

VOODOO-ZEALOT: SKIN TRADE
Aug 1995 (4.95, color, one-shot)
Image Comics
1 1.00 2.00 5.00

WALT DISNEY'S COMICS AND STORIES
No 511, Nov. 1986-No. 647, April, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Publ./Disney/Gladstone
511-Wizzles app. 1.20 2.90 7.00
512 0.80 1.60 4.00
513-520: 518-Infinity-c 0.50 1.00 2.50
521-545: 541-545 are 52 pgs. 0.40 0.80 2.00
546, 547-(3.95, 68 pgs.) 0.60 1.20 3.00
548-(1.50, 6/90)-1st Disney Issue 0.50 0.90 2.25
549, 551-570, 572, 573, 577-579, 581, 584 0.40 0.80 2.00
550-(2.25)-D. Duck by Barks 0.60 1.20 3.00
571-(2.95, 68 pgs.)-DD's Atom Bomb (r) by Barks from 1947 Christmas Parade-c/a 0.90 1.70 4.25
574-576, 580, 582, 583: (2.95, 68 pgs.) 0.80 1.60 4.00
585-(2.50, 52 pgs.)-Reprints #140 0.60 1.60 4.00
586, 587-(1.50)-Gladstone begins again 0.40 0.80 2.00
588-598 0.40 0.80 2.00

WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No 15, Sept, 1993-Present (1.50, color)
The Boss Film Studios/Disney Publications
19, 21-24, 26-30: 19-Barks, Marry-r 22-Barks "Omelet" story r/WDCS #146 0.40 0.80 2.00
20-(3.95, 68 pgs.)-Barks-r 0.80 1.60 4.00
25-(2.95, 68 pgs) 0.80 1.60 4.00

WALT DISNEY'S DONALD DUCK
Oct, 1986-No. 279, May, 1990, No. 280, Sept, 1993-Present (Color)
Gladstone Publ
246 1.70 4.00 10.00
247-249 1.00 2.00 5.00
250-(1.50, 68 pgs.)-Reprints FC #9 2.10 6.40 15.00
251-255 0.80 1.50 3.75
257-(1.50, 52 pgs.)-I-Vacation Parade #1 0.80 1.60 4.00
258-280 0.60 1.20 3.00
281-277 0.50 0.90 2.25
278, 279-(1.95, 68 pgs.) 0.50 1.00 2.50
280-285, 287-294, 280-Begin 1.50-c, 283-Rose-a/scripts & part-c 0.50 0.90 2.25
286-(2.95, 68 pgs.)-"Happy Birthday, Donald"-c 0.70 1.40 3.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov. 1987-No. 20, Apr, 1990 (95¢, color)
No. 21, Aug, 1993-Present (1.50, color)
Gladstone Publ./Disney Com cs
1 1.10 2.20 5.50
2-Four Color #308 0.50 0.90 2.25
3, 4, 6, 7, 9-11, 13, 15-18 0.40 0.80 2.00
5, 8-Rosa art 0.70 1.30 3.25
12-Rosa story/art w/ Barks poster 0.60 1.60 4.00
14-FC #9 - The Mummy's Ring (Barks) 0.60 1.20 3.00
19, 20-(1.95, 68 pgs.) 0.60 1.20 3.00
21-Rosa-c/Secret of Hondorica (D.D. #45) 0.50 0.90 2.25
22-FC #67 "The Flatland Parade" (Barks) 0.70 0.30 2.25
23-27, 29-31 21,23,25-Rosa-c 31-PIBook-c 0.40 0.80 2.00
28-(2.95, 68 pgs) r/FC 199, Sheriff of Bullet Valley (Barks) 0.80 1.60 4.00
30-(2.95, 68 pgs)-r/CS 367 "Christmas for Shacktown" (Barks) 0.80 1.60 4.00

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 38 July, 1993 (1.50, color)
Disney Comics
1-Rosa story & art (1st Disney issue) 0.80 1.60 4.00
2–38 0.30 0.60 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct. 1986-No. 242 Apr, 1990 (Color)
No 243 -Present (No. 1, 1993-Present)
Gladstone Pub./Disney Comics #243-260/Gladstone #261 on
210-rl'Ise Beagle Boys 3.30 8.30 20.00
211-218 2.40 4.80 12.00
219-Sea Of The Sun by Rosa 2.90 9.00 20.00
220-Don Rosa story 1.00 2.00 5.00
221-230: 224, 226, 227-Rosa a 0.60 1.20 3.00
231-240: 235-Rosa story/art 0.50 1.00 2.50
241, 242-(1.95, 68 pgs.) 0.60 1.20 3.00
243-249, 251-264 (1.50): 283 r/WDCS #98 0.50 0.90 2.25
250-(2.25, 52 pgs.)-Barks-r 0.60 1.20 3.00
265-The Life and Times of Scrooge McDuck Pt. 7: Rosa-c/scripts 0.60 1.20 3.00 '

286-291 The Life and Times of Scrooge McDuck Pt. 13-Rosa-c/scripts 0.60 1.20 3.00 '

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1-3)
Nov, 1987-No. 21, May, 1990 (95¢, color)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Pub.
1 1.00 2.50 6.00
2-5; 5-Rosa-c/a 0.50 1.00 2.50
6-10; 9, 14-Rosa art 0.40 0.80 2.00
20, 21-(1.95, 68 pgs.)-Rosa-c/a 0.60 1.20 3.00
22 (1.50), Rosa cover; r/US #26 0.50 0.90 2.25
23 (2.95, 68 pgs.)-'It's Phantom Blot Barks-c 0.80 1.60 4.00
24-26, 29, 31-37, 24, 25, 29,31,32 Rosa-c 25-r/US #21 0.40 0.80 2.00
27-Guardians of the Lost Library, Rosa-c/story, orig.a of the Junior Woodchuck Guidebook 0.60 1.20 3.00
28-(2.95, 68 pgs)-r/US #13-with restored missing panels, Rosa-c 0.80 1.60 4.00
30-(2.95, 68 pgs)-r/US #12, Rosa-c; 33-(2.95) 0.80 1.60 4.00

WALT KELLY'S ...
Dec, 1987-Apr 1988
Eclipse Com cs
... Christmas Classics 1 (1987, 1.75, color) 0.40 0.70 1.75
... Springtime Tales 1 (1988, 2.50) 0.50 1.00 2.50

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No. 9, Aug-Sept. 1973 (A1 20¢ issues)
DC Comics (A-reprints)
1-Batman-c/story; Green Lantern-r/GL 1 #1 1.30 2.60 6.50
2-Batman/Joker/Penguin-c/story r/panels from Batman #25 1.30 3.30 8.00
3-9: All GA reprints 0.80 1.60 4.00

WARBLADE: ENDANGERED SPECIES
Jan 1995-Apr 1995 (2.50, color, limited series)
Image Comics
1-4: 1-Gatefold wraparnd.-c 0.50 1.00 2.50

WARCHILD
Jan 1995-Present (2.50, color)
Maximum Press
1-Liefeld-c/a 0.60 1.20 3.00
2–3 0.50 1.00 2.50
1-3-variant-c 0.60 1.20 3.00

WARLOCK (The Power Of...) (See Fantastic Four 66, 67, Incred. Hulk 178, Infinity War, Marvel Premiere, Silver Surfer #40, Strange Tales, Thor 165) Aug, 1972-No. 8, Oct. 1973, No. 9, Oct. 1975-No. 15, Nov. 1976
Marvel Comics Group
1-Origin retold by Kane 3.60 10.70 25.00
2,3 1.40 4.00 10.00
4-8: 6-Death of Eddie Roberts 1.30 3.10 7.50
9-2nd Thanos saga begins, Thanos cameo; Starlin-c/a to #9-15 1.50 4.00 9.00
10-Origin recap Thanos & Gamora, Thanos-c/story, Thanos vs. Magus-c/story 4.30 13.00 30.00
11-Thanos app., Warlock dies 3.60 11.00 25.00
12-14: Saga cont. 14 Last 25¢ issue 1.40 4.10 10.00
15 Thanos-c/story 2.90 9.00 20.00

WARLOCK (...Special Edition co-cover)
Dec, 1982-No. 0, June, 1983 (2.00, Direct)
Marvel Comics Group
1-6: Thanos of Titan 1/78 1/81, Warlock 9-15, Marv. Team-Up 55, Avengers Ann. 7, Marv. 2-in-1 Ann. 2 0.80 2.00 5.00
Special Edition #1 (11/83) 0.50 0.90 2.25

WARLOCK
May 1992-No. 4, Oct. 1992 (2.50, color, mini-series)
Marvel Comics
V2#1-6-r/Warlock Special Edition series 0.50 1.00 2.50

WARLOCK AND THE INFINITY WATCH
Feb 1992-July 1995 (1.75/1.95 color)
Marvel Comics
1-Starlin scripts begin; Au.tm-c/a(i) in 1-4, 7; sequel to Infinity Gauntlet; brief origin recap Warlock 0.60 1.20 3.00
2-Reintro Moondragon 0.50 1.00 2.50
3 0.40 0.80 2.00
4-24, 26, 27, 7-Re'ntro The Magus, Moondragon app., 8, 9-Gamora battles Thanos-c/a/p 10-Thanos-c/p 13-Nev. app. 0.60 0.70 1.75
25-(2.95, 52 pgs.)-Die cut embossed dia.blo-c; Thor & Thanos app 0.60 1.20 3.00
28-42: 28-Begin 1.95-c; bloodb-n card sheet, 42-font-issue 0.40 0.80 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb, 1994 (2.00, color, mini-series)
Marvel Com cs
1 (2.95)-Holo-grafic foil 8-embossed-c/origin retold; Starlin scripts begin; Keith Williams-i 0.60 1.20 3.00
2-8; 3-Thanos & Magnisto-c/story, 4-vs. Magus-c/story 0.40 0.80 2.00

WARLORD, THE
Jan Feb, 1976-No. 123, Winter 1986-89
National Periodical Pub./Mcaleans/DC Comics
1-Conf'd from 1st Issue Special, Mike Grell-a 2.10 6.40 15.00
2-Intro Maklotte 1.30 3.30 8.00
3–5 0.80 2.10 5.00
6 (6) & extra March 0-New costume 0.80 1.60 4.00
11-20: 15-Origin-c 0.60 1.20 3.00
21-40: 37, 38-Dragon Omac by Starlin 0.40 0.80 2.00
41-47, 49-52: 51-Reprints #1 0.30 0.60 1.50
48 (52 pgs.)-1st app. Arak 0.40 0.80 2.00
53 1.30, 132: 100-Double size 0.30 0.60 1.50
131-1st Lorfeld-a at DC (9/88) 0.60 1.20 3.00
133-Last issue (52 pgs., 1.50) 0.30 0.60 1.50
Annual 1 (1982) 0.40 0.80 2.00
Annual 2-6 (1983-87) 0.20 0.40 1.00

WARLORD
Jan, 1992-No. 6, June, 1992 (1.75, co-ot, mini-series)
DC Comics
1-6-Grell-c & scripts in all 0.40 0.70 1.75

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152) Apr, 1994-Present (1.50, color)
Marvel Comics
"Arhcan" Edition (no chdn, 75¢, B&W, 16 pgs.) 0.20 0.30 0.75
1-(2.95, 52 pgs.)-Collectors Ed.; embossed foil c/; Cable app. 0.50 1.00 2.50

	0.60	1.20	3.00
1-43 (50, 52 pgs.): Newsstand Ed., Cable app.	0.40	0.80	2.00
2-14, 36-242: Rou.no rending cast sheet, Cable app., 2-3 Deathlok app., 22-vs. Iron Man	0.30	0.60	1.50
8 (2.95): Polybagged w/16 pg. Marvel Action Hour preview and acetate print, red/yellow logo	0.60	1.20	3.00
15-(2.50)-Flip Book	0.50	1.00	2.50

WAR PARTY
Dec. 1994- Present (2.95, B&W)
Lightning Comics
1-1st app. Deathmark | 0.60 | 1.20 | 3.00

WARRIOR HUN AREALA
Dec 1994 - Present (2.95 color)
Antarctic Press
1 | 1.00 | 2.00 | 5.00
2-3 | 0.60 | 1.20 | 3.00
3-bagged w/CD | 1.20 | 2.40 | 6.00
Book 1 "Allure" -17.95, 2.95, color) 1-3 | 0.60 | 1.20 | 3.00

WARSTRIKE
May 1999-Mar 1995 (1.95, color)
Malibu Comics (Ultraverse)
1-2-1-Simonson-c | 0.40 | 0.80 | 2.00
1 Ltd-5000 Limited silver foil | 2.50 | 6.30 | 15.00
Giants 5 ee 1 (12/94, 2.50, 44 pgs): Prelude to Godwheel | 0.90 | 1.90 | 2.50

WARZONE
1995 (2.95, B&W)
Eric Ly Comics
1-3 | 0.60 | 1.20 | 3.00

WATCHMEN
Sept. 1986-No. 12, Oct. 1987 (maxi -series)
DC Comics
1 - 12 | 0.80 | 1.60 | 4.00

WEAPON X
Apr. 1994 (2.95, color, one shot)
Marvel Comics
rev-ol Marvel Comics Presents 72-84 | 1.90 | 6.00 | 13.00

WEAPON X
Mar 1995- Jun 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse | 1.20 | 2.40 | 6.00
2-6 | 0.80 | 1.60 | 4.00

WEAPON ZERO
June 1995 Present (2.50, color)
Image Comics
0-4-1-Simonson script | 0.50 | 1.00 | 2.50

WEB OF SCARLET SPIDER
Oct 1995- Jan 1996 (1.95 color)
Marvel Comics

Weapon Zero #0

1-4-replaces "Web of Spider-Man" | 0.40 | 0.80 | 2.00

WEB OF SPIDER-MAN
April 1985-Sep 1995
Marvel Comics Group
1-50th app. black costume | 5.70 | 17.00 | 40.00
2,3 | 1.40 | 3.50 | 8.50
4-8: 7-Kluh-c-over | 1.10 | 2.70 | 6.50
9-13: 10-Painted-c | 1.10 | 2.20 | 5.50
14-28: 18-19(80)-1st app. Venom (behind the scenes, not shown) | 1.00 | 2.00 | 5.00
29-Iron Hobgoblin (Macendale), Wasserie app. | 2.10 | 6.40 | 15.00
30-Origin recap-Rose & Hobgoblin (Leeds) | 2.10 | 6.00 | 15.00
31, 32-Sa, part Kraven storyline begins | 1.70 | 4.20 | 10.00
33-37, 39-47, 49 | 0.60 | 1.10 | 2.75
38-Hobgoblin app. | 1.20 | 3.00 | 7.00
48-Origin & 1st full app. of demonic Hobgoblin (Demogoblin) con'd from Spect. Spider-Man #147 | 3.60 | 11.00 | 25.00
50-(1.50, 52 pgs.) | 0.50 | 1.00 | 2.50
51-58 | 0.40 | 0.80 | 2.00
59-Cosmic Spidey cont. from Sp. Spider-Man | 1.70 | 4.00 | 10.00
60-65, 68-85, 87-89, 91-94, 84-Begin 6 part Rose & Hobgoblin II story | 93, 94-Hobgoblin (Macendale) reborn-c/story | 0.40 | 0.80 | 2.00
66, 67, 86, 90-Green Goblin app., as a super-hero, 86-Demon kisses Hobgoblin, 1st Demogoblin | 0.60 | 1.20 | 3.00
90-(2.95, 52 pgs.)-Silver holographic-c, polybagged w/poster | 0.80 | 2.10 | 5.00
90-2nd print: gold hologram-c | 0.60 | 1.20 | 3.00
91-Begin 4-part x-over w/Spirits of Venom | 0.60 | 1.20 | 3.00
96-99, 101-106, 104, 106-Hogbwatch back-ups | 0.40 | 0.80 | 2.00
100-(2.95, 52 pgs.)-Holo-graft foil-c/intro new Spider-Armor | 0.70 | 1.30 | 3.25
101-111: 107-Intro Sandstorm; Sand & Quicksand app. | 0.30 | 0.50 | 1.25
112-118, 118.1(0.12), 124, 126-129: 112-Begin 1.50-c count-down ring card sheet, 113-Gamble app. 118-1st solo chase, Venom app. 119-Intro Kaine, Scarlet Spiders, Venom app. 127-Max. Carnage pt. 2, 125-card insert | 0.30 | 0.60 | 1.50
113-(2.95)-Collector's Ed. polybagged w/foil-c, 16 pg. preview of 48 cartoon & animation cel | 0.60 | 1.20 | 3.00
117-(1.50)-Flip book; Power & Responsibility pt. 1 | 0.30 | 0.60 | 1.50
117-(2.95) Collectors edition foil-c/flip book | 0.80 | 1.60 | 4.00
119-(6.95)-Direct ed. polybagged w/Marvel Milestone Annual, 5-W #150 & cut-gun for Annual, 5-M #396, 5-M #53 & Spect. 5-M #219 | 1.10 | 2.70 | 6.50
120-(2.25)-Flip book w/preview of The Ultimate Spider-Man | 0.50 | 0.90 | 2.25
121-(3.95)-Hobgoblin-c, Green Slacy clone | 0.80 | 1.60 | 4.00
125-(2.95)-Newsstand | 0.60 | 1.20 | 3.00
...Super Special (95), 3.95) 1-Flip book | 0.80 | 1.60 | 4.00
Annual 1-(88) | 0.60 | 1.20 | 3.00
Annual 2-(90) Arthur Adams-a | 1.20 | 3.00 | 7.50
Annual 3-('91) | 0.60 | 1.20 | 3.00
Annual 4-(92) Evolutionary War | 0.70 | 1.40 | 3.50
Annual 5-(93, 2.00)-Atlantis Attacks | 0.60 | 1.10 | 2.75
Annual 6-('90, 2.00)-Pulse archer backup story | 0.60 | 1.10 | 2.75
Annual 7-('91, 2.00)-Origin recap of Hobgoblin I & II, Green Goblin I & II, Venom; Lizard app. | 0.60 | 1.10 | 2.75
Annual 8-(92, 2.25)-Venom story, pt. 3 | 0.60 | 1.10 | 2.75
Annual 9-('93, 2.95)-Polybagged w/card | 0.70 | 1.30 | 3.25
Annual 10 ('94, 2.95, 68 pgs.) | 0.60 | 1.20 | 3.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #4)
July-Aug. 1972-No. 24, Nov. 1975
National Periodical Publications
1-Kirby-a; Wrightson splash pg. | 1.60 | 3.20 | 8.00
2-24: 4-Starlin-a. 24-Wrightson-c | 0.60 | 1.20 | 3.00

WEIRD SCIENCE
Sept. 1950-No. 4, May 1951 (1.95, color, 68 pgs.)
Gladstone Publishing
1-4-Reprints. 3-Begin 2.00-c | 0.40 | 0.80 | 2.00

WEIRD WAR TALES
Sept-Oct. 1971-No. 124, June, 1983
National Periodical Publications/DC Comics
1-Alberto-a in 1-4, 7; c-1-7 | 1.60 | 3.20 | 8.00
2, 3-Brodsky-a. 2-Crandall-a. 3, 5-Heath-a | 0.90 | 1.80 | 4.50
4-7, 9, 10, 5, 6, 10-Toth-a | 0.70 | 1.40 | 3.50
8-Neal Adams-c/a(i) | 1.10 | 2.20 | 5.50
11-50: 36-Crandall & Ruben-c/P2 | 0.50 | 0.90 | 2.25

Weird Worlds #5

51-63: 65-67, 69-124: 93-Intro origin Creature & Cosmonautics | 0.40 | 0.70 | 1.75
101-Intro/origin G.I. Robot | 0.50 | 1.00 | 2.50
64, 68-Frank Miller-a

WEIRD WESTERN TALES (formerly All-Star Western) No. 12, June-July, 1972-No. 70, Aug. 1980
National Periodical Publications
12 (52 pgs.) 3rd app. Jonah Hex, Bat Lash & Pow Wow Smith-r | 2.90 | 9.00 | 20.00
13-Bullock by Neal Adams/Wrightson | 2.50 | 6.00 | 15.00
14-app. Jonah Hex; Neal Adams-a | 1.40 | 2.80 | 7.00
14, 29-1st Tallie-a. 29-Origin Jonah Hex | 1.40 | 2.80 | 7.00
15-Neal Adams-c/i; no Jonah Hex | 1.20 | 3.00 | 7.00
16, 31, 39-28, 30-38 Jonah Hex-a; all 38-Last Jonah Hex | 0.60 | 1.20 | 3.00
18-1st pf Jonah Hex since 17-8/73) & beg rs | 1.10 | 2.20 | 5.50
39-70: 39-Origin/1st app. Scalphunter & Rogers | 0.40 | 0.80 | 2.00

WEIRD WONDER TALES
Dec. 1973-No. 22 May, 1977
Marvel/Comics Group
1-Wolverton-a/Mystic #6 (Eye of Doom) | 0.50 | 1.00 | 2.50
2 22: 19-22-Dr. Druid (Drexel)-r | 0.40 | 0.80 | 2.00

WEIRD WORLDS
Aug.-Sept. 1972-No. 9 Jan-Feb. 1974, No. 10, Oct-Nov. 1974
National Periodical Publications
1-Intro Carter, Warlord of Mars & David Innes begin (1st DC app.). Kubert-c (.01-10 are 20C issues) | 1.00 | 2.00 | 5.00
2-7-7-Last John Carter | 0.60 | 1.20 | 3.00
8-10: 8-Iron Wolf begins (1st app.) by Chaykin | 0.40 | 0.70 | 1.75

WELCOME TO THE LITTLE SHOP OF HORRORS
May 1995- Present (2.50, color, limited series)
Rogue Comics (Cosmic Comics)
1-3 | 0.50 | 1.00 | 2.50

WEREWOLF (Also see Dracula & Frankenstein)
Dec. 1966-No. 3, Apr. 1967
Dell Publishing Co
1-1st app. (Super hero) | 0.70 | 1.40 | 3.50
2, 3 | 0.40 | 0.80 | 2.25

WEREWOLF BY NIGHT (Also see Giant-Size-)
Sept., 1972-No. 43, Mar. 1977
Marvel Comics Group
1-Plaog-a cont'd in Marvel Spotlight #4 | 5.70 | 17.00 | 40.00
2 | 2.90 | 8.60 | 20.00
3-5 | 1.90 | 6.00 | 13.00
6-10 | 1.70 | 4.20 | 10.00
11-20: 15-New origin Dracula. c/story | 1.10 | 3.30 | 8.00
21-31 | 0.90 | 2.30 | 5.50
32-Origin/1st app. Moon Knight (8/75) | 7.00 | 21.00 | 50.00
33-2nd app. Moon Knight | 4.30 | 13.00 | 30.00
34-36, 38-43 | 0.70 | 1.40 | 3.50
37-Moon Knight cameo | 1.30 | 3.00 | 7.50

WEST COAST AVENGERS
Sept. 1984-No. 4, Dec. 1984 (M-to-series)
Marvel Comics Group
1 0.60 1.20 3.00
2–4 0.30 0.60 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct. 1985-No. 102, Jan. 1994 (Regular series)
Marvel Comics Group
V2#1–20 0.30 0.60 1.50
21–41 0.20 0.40 1.00
42–Iron Byrne-a/script begin, end 57 0.40 0.80 2.00
43–49: 48-Becomes Avengers West Coast 0.30 0.60 1.50
50-Re-intro original Human Torch 0.30 0.60 1.50
51–74, 76–99: 87,88-Wolverine-c/sty 0.30 0.50 1.25
75–(1.50, 52 pgs.)-Fear is over 0.30 0.90 1.50
100–(3.95, 68 pgs.)-Red foil embossed-c; death of Mockingbird
0.80 1.60 4.00
101, 102: 101-X-Men x-over 0.30 0.50 1.25
Annual 1 ('86) 0.40 0.90 2.20
Annual 2 ('87, I.25) 0.40 0.80 2.00
Annual 3 ('88)-Evolutionary War 0.60 1.10 2.75
Annual 4 ('89, 2.00)-Atlantis Attacks 0.40 0.90 2.20
Annual 5 ('90, 2.00)-Annual 6 ('91, 3.00) 0.40 0.80 2.00
Annual 7 ('92, 2.25)-Birthright app. 0.50 0.90 2.25
Annual 8 ('93, 2.95)-Polybagged w/card 0.60 1.20 3.00

WESTERN GUNFIGHTERS
Aug. 1970-No. 33, Nov. 1975 (1-4: 68 pgs. 7-52 pgs.)
Marvel Comics Group
1-Ghost Rider (western) begins, ends #7 1.00 2.00 5.00
2-31: 7-Ghost Rider retold. 10-Origin Black Bolt. 12-Origin Matt Slade 0.60 1.20 3.00

WESTERN KID, THE
Dec. 1971-No. 5, Aug. 1972 (All: 30¢ issues)
Marvel Comics Group
1-Reprints, Fromtz-c(3) 0.70 1.30 3.25
2-5: 2-Fromtz-c. Severin-c 0.50 0.90 2.25

WESTERN TEAM-UP
Nov. 1973 (20¢)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid 0.40 0.70 1.80

WETWORKS
Jn. 1994-Present (1.95, color)
Image Comics
1 "JULY" cvr-C. Gatefold wraparound-c; Portacio/Williams c/a
1.00 2.00 5.00
1-Chicago Comicon Ed. 1.60 3.20 8.00
2–4 0.40 0.80 2.00
2-Alternate Portacio-c, see Deathblow #5 2.40 4.80 12.00
5-(2.50) 6-7, 9-12 0.50 1.00 2.50
8 (1.95)-Newsstd. WildStorm Rising pt. 2 0.40 0.80 2.00
8-(2.50) Direct Market, WildStorm Rising pt. 2 0.50 1.00 2.50
Sourcebook 1 ('10/94, 2.50)-Sort & diss-ns com cs
3.50 1.00 2.50

WHAM-O GIANT COMICS
Apr. 1967 (Newspaper size, 36¢ one-shot, 8/It color)
Wham-O Mfg. Co.
1-Radian & Goody Buttplug by Wally Wood 5.40 16.00 38.00

WHAT IF?
Feb. 1977-No. 47, Oct. 1984
Marvel Comics Group (#1 are 52 pgs.)
1-Brief origin Spider-Man, F.F. 2.60 7.70 18.00
2-Origin Hulk retold 1.70 4.00 10.00
3–5 1.30 3.30 8.00
6-10: 8-D. Stevens p/i in backup "Man-Spider" 1.20 2.70 6.00
11, 12 0.90 1.80 4.50
13-Conan; Buscema-c/a 1.30 2.70 6.50
14–16 0.90 1.70 4.25
17-Ghost Rider & Son Of Satan app. 1.30 3.00 7.50
18-26, 29, 38-Began 75¢-c. 10-Spider-Man. 22-Origin Dr. Doom retold
0.90 1.70 4.25
27, 28, 27-X-Men app., Miller-c, 28-OD by Mc.Ley, Ghost Rider app
1.60 4.20 11.00
30-"What If Spider-Man's Clone Had Lived?" 2.00 5.00 12.00
31-Begin 1.00-c. X-Men app., Wolverine app. 2.10 6.40 15.00
32-47: 37-Old X-Men & Silver Surfer app. 0.50 1.00 2.50
Special (6/88, 1.50, color) 0.40 0.80 2.00

Wh ch A..T.s #1 J

WHAT IF...? (2nd Series)
July, 1989-Present (1.25/1.50, color)
Marvel Comics
V2#1-Evolutionary War 0.80 1.60 4.00
2, 3-2.00...Punisher app. 0.60 1.10 2.75
4-X-Men 0.80 1.60 4.00
7-Wolverine app., Liefeld c/a(p) 0.80 2.30 5.90
8, 11; 11-Wolverine-c(p) 0.50 0.90 2.25
8, 12, X-Men 0.60 1.20 3.00
10-Punisher app. 0.60 1.20 3.00
13-15, 17-21, 23, 27-29, 33-Pcil X spp., Jrw .ce-c 15-Capwlc-c/a
23-X-Men 0.30 0.60 1.50
16-Conan battles Wolverine 0.90 1.80 4.50
22-Silver Surfer by Lim/Austin-c/a 0.60 1.20 3.00
24-Wolverine, Punisher app. 0.60 1.10 2.75
25 (1.50, 52 pgs.)-Wolverine app. 0.60 1.20 3.00
26-Punisher app. 0.40 0.80 2.00
30-(1.75, 52 pgs.) 0.40 0.70 1.75
31-40 31-Cosmic Spidey & Venom app. 37 Wolverine
0.30 0.60 1.50
41 (1.75, 52 pgs.)-Avengers vs. Galactus 0.40 0.70 1.75
42-49 51-60 43-Wolverine 44-Venom/Punisher 45 Great Ilan
46-Cable story 47-Magneto 49-Silver Surfer/Thanos 52-Dr. Doom 54-Death's Head 58-Punisher 59 Wolverine 60-X-Men Wedding Album
0.30 0.50 1.25
50 (2.95, 52 pgs.) Foil embossed-c; "What If Ha, Hitler Killed Wolverine?"
0.60 1.20 3.00
61-83, 61-begin 1.50-c, bound-in card sheet, Spider Man 74-X-Men, 76-Jist Wolverine in The, 77, 81 X-Men, 78-Bolley c, 80 Hulk, 83 Daredevil Dr Strange, Elektra
0.30 0.60 1.50

WHAT THE—?!
Aug. 1988-Fb. 24, Dec. 1992 (1.25/1.50, color semi-iss-all)
Marvel Comics
1-Parodies in all 0.50 1.00 2.50
2, 4, 5, 5-Punisher/Wolverine, Jrw .ce-a 0.30 0.60 1.50
3-X-Men parody; McFarlane-a 0.60 1.20 3.00
6-(5.95, 68 pgs.)-Punisher/Wolverine; 9-Wolverine 10-Star Trek w/Wolverine & Thanos, Weapon x 0.30 0.50 1.25
26-Fall Special (2.50, 68 pgs.)-Spider-Man 2099 c/story, origin & over-Surfer Hulk & Doomsday 0.50 1.00 2.50
Summer Special 1 ('93, 2.50)-X-Men 0.50 1.00 2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975-Nn. 7, Jan. 1976 (Hanna-Barbera)
Charlton Comics
1, 2 Byrne text illos (early-a) 1.30 3.00 8.00
3-7 Staton-a 3-Byrne-c & text illos 0.90 1.70 4.25

WHERE CREATURES ROAM
Aug. 1970-No. 8, Sept. 1971 (Pre-hero reprints in all)
Marvel Comics Group
1 R. Kby/Ayers-c, Ditko-r 1, 2, 4, 6, 7 1.00 2.00 5.00
2 B. Kby-r 0.60 1.20 3.00

WHERE MONSTERS DWELL
Jan. 1970-No. 38, Oct. 1975 (Pre-hero reprints in all)
Marvel Comics Group
1-Kby/Ditko-r 1.00 2.00 5.00
2–10, 12, 4-Conrad-r; 12-Giant-size 0.50 1.00 2.50
11, 13-37: 18, 20-Starlin-c 0.40 0.80 2.00
38-Williamson-r/World of Suspense #3 0.50 1.00 2.50

WHERE'S HUDDLES? (TV) (See Fly-In-Fly)
Jan. 1971-No. 3, Dec. 1971 (Hanna-Barbera)
Gold Key
1 1.40 3.50 8.50
2, 3, 3-Reprints most of #1 1.00 2.00 5.00

WHO'S WHO IN STAR TREK
Mar. 1987-No. 2, Apr. 1987 (1.50, color)
DC Comics
1,2 1.00 1.90 4.75

WIDOW, METAL GYPSIES
Aug 1995-Present (2.00, color)
London Night
1,2 0.60 1.20 3.00
1-Platinum 1.00 2.00 5.00

WILDC.A.T.S ADVENTURES
Sept 1994-Ln. June 1995 (1.95, color)
Image Comics
1–5 0.40 0.80 2.00
6-(2.50) 7–10 0.50 1.00 2.50
Sourcebook 1 (1/95, 2.95) 0.60 1.20 3.00

WILDC.A.T.S: COVERT ACTION TEAMS
Aug. 1993-No. 4, Mar. 1993 No. 5, Nov. 1993-Present (1.95/2.50, color)
Image Comics
1-1st app., Jim Lee-c/a in 1, contains 2 trading cards (2 versions exist, each with a different card) 1.30 3.30 8.00
1-(All gold foil, signed) 6.00 17.00 40.00
1-(All gold foil, unsigned) 2.10 6.00 15.00
1-Newsstand ed, w/o cards 0.40 0.80 2.00
2-(2.50)-Prism foil stamped-c, direct sales only; contains coupon for Image Comics #0, 1st app. Wetworks by Portacio (4 pg. preview)
1.60 3.20 8.00
2-With coupon missing 0.40 0.80 2.00
2-Direct Sale misprint; w/no prism scr-c 0.40 0.80 2.00
2-Newsstand copy/no cards or prism-c 0.40 0.80 2.00
3, 4 (2.50) 3-Gatefold c/s-E. Kirby/Jones & Williams c/a, 1st app. Tobe Hapstone, Youngblood cameo 1.00 2.00 5.00
4-Variant w/Red Coat 1.00 2.00 5.00
5-7 (1.95) (note: #6-Gold, #7 Silver ed.(rare)) 0.80 1.60 4.00
8-12 (2.50) 8-Cameo of Jo Mera's Lover Grey & Scott Summers
0.80 1.60 4.00
11-Alternate Portacio-c, see Deathblow #5 2.40 4.80 12.00
13-19, 21 24, 13-Ann Lee/Scott Williams-c/a; C.Claremont-s, Lee p.
14-Cameo w/Ms. 16-Channo gets p. & g. 21-24-Kyle Hoppe-s
0.50 1.00 2.50
20 (2.50)-Direct Market, WildStorm Rising Part 2, Bou.se-a/cars
0.50 1.00 2.50
20-(1.95)-Newsstand, WildStorm Rising Part 2 0.40 0.80 2.00
...WildC.A.T.s Sourcebook 1 (10/93, 2.50)-Foil embossed-c (note: Gold ed.) 0.50 1.00 2.50
...WildC.A.T.s Sourcebook 2 (11/94, 2.50)-Wraparound-c
0.50 1.00 2.50
Compendium (6/93, 9.95) Polybagged w/#1-4 w/poster #0
1.70 4.20 10.00
...Special 1 (11/93, 3.50, 52 pgs.)-Travis Charest/Williams c/a & p.s+sp
0.70 1.40 3.50

WILDC.A.T.S TRILOGY
June, 1995-No. 3, Dec. 1995 (1.95, color, mini-series)
Image Comics
1 (2.50)-Multi-color foil+2; Jim Lee-c/a 0.50 1.00 2.50
1-(1.95)-Newsstand ed, w/o foil+2 0.40 0.80 2.00
2, 3-Jim Lee-c/a 0.40 0.80 2.00

WILDSTAR
... SKY ZERO
Mar. 1993-No. 4, Nov. 1993 (1.95, color, mini-series)
Image Comics
1-(2.50)-Embossed-c w/Silver ink 0.50 1.00 2.50
1-Gold variant 2.10 6.00 15.00

1-Newsstand ed. with free mail-c, not embossed	0.40	0.80	2.00
2-4: Outburst-c/a in #3	0.40	0.80	2.00
... VOLUME III			
Sep 1999. Present (2.50 color)			
1–2	0.50	1.00	2.50

WILDSTORM (Image Comics)
1996-1999 (2.95/4.95 color)

Chamber of Horrors (10/95; 5.95)-Rikuny-c	0.70	1.40	3.50
Flamers (12/94; 4.95, 52 pgs)-Gen 13	1.40	2.80	7.00
Sw. trout Special 1 (12/94; 2.95)	0.60	1.20	3.00
Swamp at Special 2 ('95, 2.50)	0.60	1.20	3.00
Universe Stormwatch (5/95, 2.50)	0.50	1.00	2.50
(8/95-Present, 2.50) 1-4-arth. by various	0.50	1.00	2.50

WILDSTORM RISING
May 1995 (1.95/2.50, color)
Image Comics
1-42: 50-c Direct Market; WildStorm Rising Part 3: Bound-or-Gone

	0.50	1.00	2.50
1-(1.95) Newsstand; WildStorm Rising Part 1	0.40	0.80	2.00
2-(2.50) Direct Market; WildStorm Rising Part 10, Bound-in card			
	0.50	1.00	2.50
2 (1.95) Newsstand; WildStorm Rising Part 10	0.40	0.80	2.00

WILD WILD WEST, THE (TV)
Dec 1966-May 2, Oct 1969
Gold Key

1-Neil Williams-a	15.00	45.00	105.00
2	11.00	32.00	75.00
3–7	8.60	26.00	60.00

WILL TO POWER
Jun 1994-Aug 1994 (1.00, color, 20 pgs., weekly)
Dark Horse Comics
1-12, 1-3-B.Sears-c 0.20 0.40 1.00

WITCHBLADE
Nov 1995-Present (2.50, color)
Image Comics
1,2-M. Turner-p 0.50 1.00 2.50

WITCHCRAFT
...ate 1994-Jan 3, Aug. 1994 (2.95 ea. or; limited series)
DC Comics (Vertigo)

1-3-Kaluta-c/Robinson-s	1.00	2.00	5.00
1-Platinum edition	4.30	13.00	30.00

WITCHING HOUR (Comic not sent with The Unexpected with #189)
Feb-Mar, 1969-Feb. 85, Oct. 1970
National Periodical Publications/DC Comics

1 Tom-a-Three Witches	3.40	10.30	24.00
2, 6-Toth-a	2.00	5.00	12.00
3, 5-Wrightson-a; 3-Last 12¢ issue	1.50	4.00	9.00
4, 7, 8-13	1.20	2.90	7.00
9 Toth, Neal Adams-a	1.30	3.30	8.00
12, 14, 15-Neal Adams-c/a (2 pgs.); 14-Williamson/Garzon, Jones-a	1.00	2.00	5.00

Witchblade #1

15-20	0.50	0.90	2.25
21-85: 78-(100 pgs.)	0.20	0.40	1.10

WOLFF & BYRD, COUNSELORS OF THE MACABRE
May, 1994-Present (2.50, B&W)
Exhibit A Press

1–9	0.50	1.00	2.50

WOLVERINE (Also see Incredible Hulk #180, 181 & Kitty Pryde & ...)
Sept, 1982-No. 4, Dec, 1982 (Mini-series)
Marvel Comics Group

1-Miller-c/a in all	4.00	15.00	34.00
2, 3	3.10	9.40	22.00
4	3.60	10.70	25.00
1TB (7/87, 4.95)-rl-1-4	1.30	3.30	8.00
1PB (9.95)-2nd printing			10.00

WOLVERINE (Also see Marvel Comics Presents)
May, 1988-Present (1.50/1.75/1.95, color)
Marvel Comics

1-Buscema-a begins, ends 16	4.00	15.00	34.00
2	2.00	6.00	14.00
3–5	1.20	4.00	10.00
6-8; 7, 8-Kaluta-c	1.50	3.80	9.00
10-Bolton-c/a(p). 1st battle with Sunerstorm	4.30	12.90	30.00
11-16; 11-New Costume	1.20	2.90	7.00
17-20, 17-Byrne-c/a begins, ends #23	1.00	2.00	5.00
21-30; 24, 25, 27-Jim Lee-c	0.80	1.60	4.00
31-40; 44, 47, 26-Bolton 1.75-c	0.60	1.20	3.00
41-Sabretooth cameos to be Wolverine's father, Cable cameo	1.30	3.90	7.50
41-Gold 2nd printing	0.30	0.60	1.50
42-Sabretooth & Cable app., Sabretooth proven not to be Wolverine's father	1.20	2.40	6.00
42-Gold-ink 2nd printing (1.75-c)	0.40	0.70	1.75
43-Sabretooth/Wolverine saga concludes	1.00	2.00	5.00
45, 46-Sabretooth-c/story	0.80	1.60	4.00
48, 49-Sabretooth app., Weapon X sequel	0.60	1.20	3.00
50-(2.50, 64 pgs.)-(-c-sat-c, Weapon X sequel concludes, Wolverine back to yellow costume	1.00	2.00	5.00
51-74, 76-80, 51-Sabretooth-c/app., 55-57, 73-Gambit app., 60-64-Sabretooth story/-c	0.40	0.70	1.75
75-(3.95, 68 pgs.)-Wolverine holograph on-c	1.00	2.50	6.00
81-86, 86, 87-Berger 1.95-c, bound in card sheet	0.40	0.80	2.00
85-(2.50)-Newsstand edition	0.50	1.00	2.50
85-(3.50)-Collectors edition	0.70	1.40	3.50
87-90-(1.95)-Direct edition	0.40	0.80	2.00
87-90-(1.50)-Standard edition	0.30	0.60	1.50
91-99; 91-Return from "Age of Apocalypse", 93-Juggernaut app., 94-Gen X app., 99-Cannonball app.	0.40	0.80	2.00
Annual nn (#1, 1988, 4.50)-The Jungle Adventure	0.90	1.80	4.50
Annual 2 (12/90, 4.95)-Bloodlust	1.00	2.00	5.00
Annual nn (#3, 8/91, 5.95)-Native Of Terra; Cable & New Mutants app., 2nd printing	1.00	2.50	6.00
Battles the Incredible Hulk nn (1988, 4.95, 52 pgs.)-Reprints Incredible Hulk #180 & 181	0.80	2.00	5.00
Blood Hunt (-TB) 6.95, 68 pgs.)-Keith a.r/Wolverine stories from Marvel Comics Presents #85-92	1.20	3.00	7.00
Bloody Choices nn (1995), 7.95)	1.30	3.30	8.00
...Evolution nn (9/94, 5.95, graphic novel)	1.00	2.50	6.00
Gloha-Jeopardy 1 (12/93, 2.95)-Embossed-c, Sub-Mariner, Zabu, Ka-Zar, Shanna & Wolverine, produced in cooperation w/ World Wildlife Fund	0.60	1.20	3.00
Inner Fury nn (11/92, 5.95)-Metallic ink-c	1.00	2.50	6.00
...'95-nn (7/95, 3.95)	0.70	1.70	4.00
Save The Tiger 1 (7/92, 2.95)-Keith-c, r/Wolverine stories from Marvel Comics Presents #1-10	0.60	1.20	3.00
...Triumphs and Tragedies (-'95, 16.95, TPB)-r/Uncanny X-Men #109, 172, 173, Wolverine Mini-series #1, #2, 75			17.00
...Yukio's Way (6/94, 6.95)-r/Wolverine stories from Marvel Comics Presents #109-116			7.00

WOLVERINE (Marvel Comics)
...AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993. No. 3, 1993 (2.00, color, mini-series)
1-3: 2, 3-Indicia says Punisher & Wolverine... 0.40 0.80 2.00
...GAMBIT: VICTIMS
Sep 1995-Dec 1995 (2.95, color, limited series)
1-4-Kaluta, Leigh Loeb-s Sale-a 0.60 1.20 3.00
... KNIGHT OF TERRA
1995 (6.95, color, one-shot)

Wonder Woman: Savage Moon #1

nn-Outsiders-c	1.40	2.80	7.00
...SAGA TPE			
Sept, 1989 (No. 4, Dec, 1989 (3.95, color, deluxe mini-series)			
1-Begin rpgs, Layfield/Austin-c	1.00	2.00	5.00
2–4	0.80	1.60	4.00
...VS. SPIDERMAN			
Mar 1995 (2.50, color, one-shot)			
1-r/Marvel Comics Presents # 48, 50	0.50	1.00	2.50

WONDER WOMAN
Feb 73, Apr 1955-No 329, Jan 1986
National Periodical Publications/DC Comics
1-(.10 '73 1st code approved, rare 15.00 45.00 120.00
91 84, 86, 89, 90 12.00 32.00 85.00
95 Aqua Bomb cover 11.00 34.00 90.00
98-New orig. & new art from Golden & Kaposky beg. 6/57 (5th series) 17.00 56.00 95.00
100 (8/58) 15.00 38.00 100.00
101, 104, 106-110 9.00 27.00 72.00
105 Secret origin; scarce (4.59 15.00 105.00 315.00
111-120 7.00 21.00 55.00
121-130, 126-Last 10¢ issue 5.00 15.00 40.00
127-130 3.00 9.00 24.00
131-150, 132-Flying saucer-c 3.70 9.00 20.00
151-159, 160-170, 170-(12/66) 3.20 7.90 19.00
159-Orig. origin of (1/66), 1st S.A. origin? 3.50 9.00 22.00
171-178 2.00 4.00 10.00
179-195, 195-Wood-inks 1.20 2.40 6.00
196-198 (52 pgs.)-Reprints 1.20 2.40 6.00
199-200, 199-Intro. 200-(5-6/72) 1.00 2.00 5.00
201-210, 201-2nd Conwoman app. 0.30 0.60 1.50
211, 210, 233, 266, 269-280, 284-286 0.20 0.40 1.00
213, 232-256-giant size 0.30 0.60 1.50
267, 268-Mary Ann Marvel Alkir (1980) 1.70 3.10 12.00
281, 283-Joker-c/story 0.60 1.20 3.00
287-New Teen Titans app. 0.30 0.60 1.50
288-299, 301-328 0.20 0.40 1.00
300, 1.50, 76 pgs.)-I.A app. 0.30 0.60 1.50
329-Double-size last issue 0.30 0.60 1.50

WONDER WOMAN
Feb, 1987-Present
DC Comics

0-(10/94)	1.00	2.00	5.00
1-Perez-c/a beg-rs, covers only #25-60	0.30	0.50	1.25
2–20	0.30	0.50	1.25
21-49, 51-62, 24-Last Perez a-60-rs, Echo 50-(1.50, 52 pgs.)-New Titans, JLA app.	0.30	0.60	1.50
63-81, 63-New Direction & Bol-ann-c beg.	0.30	0.50	1.25
82-84, 82-begin 1.50-c	0.40	0.80	2.00
85-1st Deodato-a	2.00	4.00	10.00
86,87	0.50	1.00	2.50
88-91, 88-Superman c & app.-90 1st Artemis	0.30	0.60	1.50
94-98: 91-(1.94)-93 Hazelman app., 95-Joker-c	0.40	0.80	2.00
98,99, 101-107, 98-begin 1.75-c, 101-106-John Byrne a/a-105, 106-Jason Blood, Phantom Stranger app.-107-Demon c/app			

	0.40	0.70	1.75
100-(2.95)-Newsstand, Death of Artemis	0.60	1.20	3.00
100-(5.95)-Direct Market, Foil-c, Death of Artemis			
	0.80	1.60	4.00
Annual 1 ('88, 1.50)-Art Adams-a	0.40	0.80	2.00
Annual 2 ('89, 2.00)	0.40	0.80	2.00
Annual 3 ('92, 2.50)-Quesada-c/p	0.50	1.00	2.50
Annual 4 ('95, 3.50)-Year One story	0.70	1.40	3.50
Special 1 ('89, 1.75)-Gantt in W.W. #63	0.40	0.80	2.00

WORLDS COLLIDE
July, 1994 (2.50, color)
DC Comics
1-(2.50, 52 pgs.) 0.50 1.00 2.50
1-(3.95, 52 pgs.)-Polybagged w/vinyl clings 0.80 1.60 4.00

WORLD'S FINEST COMICS
No. 71, July-Aug, 1954 No. 323, Jan, 1986
National Periodical Pub./DC Comics
71-(Scarce)-Superman/Batman begin as team, Superman & Batman exchange identities 65.00 195.00 650.00
72-(Scarce) 53.00 158.00 475.00
73-(Scarce) 56.00 167.00 500.00
74 41.00 110.00 390.00
75 39.00 118.00 350.00
76-80 -15-1st roster appeared (3-4/55) 32.00 96.00 295.00
81-90 -81-1st Jokerfish/Joker team-up 26.00 77.00 205.00
91-93, 95-99 19.00 57.00 165.00
94-Origin Superman/Batman team retold 53.00 159.00 425.00
100-(5/59) 32.00 96.00 255.00
101-110 13.00 38.00 100.00
111-121-121-Last 10¢ issue 7.00 21.00 60.00
122-128, 130-142, 145-Aquaman beg in #s (5/62) 6.00 18.00 42.00
129-Joker/Luthor team-up-c/story 8.00 24.00 55.00
143-150 4.60 13.70 32.00
151-155, 157-160 4.00 10.00 24.00
156-1st Bizarro Batman, Joker-c/story 12.00 36.00 85.00
161-170-Gumps-2-28 & G-40 3.60 11.00 25.00
182-185, 187-196, 171-174, 189 (9/67)-3rd app. Rupert Bear and 1 panel cameo) 2.80 7.10 17.00
166-Joker-c/story 2.90 8.60 20.00
175, 176-W. Adams a-(Dr). 225, 226 2.40 7.30 17.00
177-Joker/Luthor team-up-c/story 2.40 7.30 17.00
178, 180-187 1.60 3.20 8.00
179, 188-Giants (1-52 & G-64 2.50 6.30 15.00
189-196 1.20 2.40 6.00
197-Giant (G-76 2.50 6.30 15.00
198, 199 3rd Superman/Flash race, see Flash 175 & Superman 199 10.00 30.00 70.00
200, 201, 204 Last 15¢ issue. 20¢ w/Batwing brought by Frazetta, Teen Titans x-over 201, 207 212-225, (57 pgs.) 0.80 4.00 10.00
206-Giant G-84 1.60 3.20 8.00
207-248: 215-Intro Batman, Jr. & Superman, Jr. 223-228-(100 pgs.). 229-244-252-(84 pgs.) 253, 265-268 pgs.) 268: 252-(52 pgs.)
	1.90	3.70	9.25
249-The Creeper by Ditko begins	1.70	3.20	5.50
250-270, 272, 299, 301-323	0.50	0.90	2.25
271-Origin Superman/Batman team retold	0.50	1.00	2.50
300-(1.25, 52 pgs.)-New Teen Titans, JLA app.	0.70	1.30	3.25

WRATH (See Prototype #4)
Jan 1994-Nov 1995 (1.95, color)
Maj Tao Comics
1, 9, 2-Mantra x-over, 3-1st app. Skyes, 4, 5-Feex app., 8-Mantra & Warstone app., 9-Prime app. 0.40 0.80 2.00
1-Ultra 5000 Limited silver foil 2.10 6.40 15.00
Giant Size 1-(2.50, 44 pgs) 0.50 1.60 2.50

X Cleo Comics: Greatest World & Dark Horse Comics Alt)
Feb, 1994-Present (2.50, color)
Dark Horse Comics
1-7-3-Pris Bul's x-over 0.40 0.80 2.00
6-22, B-1, C-50, C-Toxic < & app., 18-Predator app., 18-22-Mile<c
	0.50	1.00	2.50
...Mero Illustrated Special #2 (6/94, 1.00, 20 pgs.)			
	0.20	0.40	1.00
...One Shot to the Head ('94, 2.50, 36 pgs.)-Miller c			
	0.50	1.00	2.50

X-CALIBRE
Mar 1995 - July 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.00 2.00 5.00

X-Factor #90

2-4	0.60	1.20	3.00

XENOBROOD
No. 0, Oct, 1994-Apr 1995 (1.50, color mini-series)
DC Comics
0-6, 0-"Xenobrood's" w-Bruce 0.30 0.60 1.50

XENOTECH
Sept 1993-Dec 1994 (2.75, color)
Mirage Pub./Dary
1-3-Brau w/ w/2 bidding cards! 2-10/94) 0.60 1.10 2.75

XENYA
Aug, 1994-Present (2.75, color)
Sanctuary Press
1-3, 1-Hildebrandt-c, intro Xenya 0.50 1.20 3.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb, 1986- Present
Marvel Comics
1-(1.25, 52 pgs.)-Cord from #1 286, Baby Nathan app., on 2 pgs. (2nd app. after X-Men 2011) 1.70 5.00 12.00
2-4 1.00 2.00 5.00
5-1st app. Apocalypse (2 pg. cameo) 1.40 2.80 7.00
6-1st full app. Apocalypse 2.40 6.80 12.00
7-10-10-Sutton/Smith app. (1/86, 3 pgs.) 1 card of X-Men #212, 1st app. X-Men comic 0.80 1.60 4.00
11-20, 13-Baby Nathan app. in flashback 0.60 1.20 3.00
21-22 0.50 1.00 2.50
23-1st Archangel (cameo) 0.80 1.60 4.00
24-1st full app. Archangel 2.10 6.40 15.00
25, 26-1st Dr. Doctor Mutants in #24-26 0.80 1.60 4.00
27-30 0.40 0.80 2.00
31-37, 39, 41-48: 35-Origin Cyclops 0.30 0.60 1.50
38-(1.50, 52 pgs.) 0.40 0.80 2.00
40-Lobe-d c/a (4/88, 1st at Marvel?) 1.00 2.50 6.00
50-51-38 52 pgs. Liefeld/Nicholson-c 0.40 0.80 2.00
51-53-Stonewood app., 52-Liefeld-c/a 1.00 2.00 5.00
54-59-54-Silvestri-c/a(p) 0.20 0.40 1.00
60-X-Invasion Agenda. New Mutants app. 1.30 3.30 8.00
60-Gold 2nd print 0.50 1.00 2.50
61-67-61-Terminator Agenda, New Mutants app. 1.00 2.50 6.00
63-Portacio/Thibert-c/a begins 1.00 2.50 6.00
64-67, 69, 70 -65-66 Jim Lee co-pluts, 65, 67 Baby Nathan app. cont'd in #68 0.40 0.80 2.00
68 Baby Nathan x-over into Future 1.00 2.00 5.00
71-New team begins, Silvestri-c/a begins 1.00 2.50 6.00
71-2nd printing (1.25-c) 0.30 0.50 1.25
72-74-74-Last 1.00-c 0.30 0.60 1.50
75-(1.75, 52 pgs.) 0.40 0.70 1.75
76-83, 77-79 No Sinnama-a 0.30 0.50 1.25
84-86, 11 50-c, -Polybagged w/ card, Liefeld-c/a, 85, 86-Joe Lee-c 0.40 0.80 2.00
87-91, 93-99, 101, 87-92-Quesada-c/a, 88-1st app. Random 0.30 0.50 1.25
92-(3.50, 68 pgs.)-Wraparound-c w/Nicholson holograph on c, beg's X-Men 30th Ann. issues, Quesada-c/a 0.90 1.80 4.50
92-2nd printing 0.70 1.40 3.50
100-(2.95, 52 pgs.)-Collectors Ed., embossed foil-c, death of Multiple Man 0.70 1.40 3.50
100-(1.75, 52 pgs.)-Newsstand Edition 0.40 0.70 1.75
102-105, 107-111, 102-Bogs 1.50-c, bound-in card sheet 0.30 0.60 1.50
106-(2.00)-Newsstand edition 0.40 0.80 2.00
106-(2.95)-Collectors edition 0.60 1.20 3.00
106-120-(1.95)-Deluxe edition; 112 return from "Age of Apocalypse"; 115-card insert, 119, 120-Sabretooth app. 0.40 0.80 2.00
Annual '1 (10/90, 2.10/87) 0.50 1.00 2.50
Annual 3 ('80)-Evolutionary War 0.50 1.00 2.50
Annual 4 ('81, 2.00)-Atlantis Attacks 0.50 1.00 2.50
Annual 5 ('90, 2.00)-New Mutants x-over 0.50 1.00 2.50
Annual 6 ('91, 2.00)-New Warriors, X-Force app. 0.50 1.00 2.50
Annual '7 ('92, 2.25)-1st Quesada-c/a on X-Factor 0.50 0.90 2.25
Ann ual 8 ('93, 2.95)-Bagged w/trading card 0.60 1.20 3.00
Annual 9 ('94, 2.95)-Austin-a(p) 0.60 1.20 3.00
...Prisoner Of Love ('90, 4.95)-Starlin scripts 1.00 2.00 5.00

X-FILES, THE
Jan 1995 - Present (2.50, color)
Topps Comics
1-Adaptation of T.V. Show, Direct Market & Newsstand 6.00 12.00 30.00
2 5.00 10.00 25.00
3-4 1.10 2.20 5.50
5—11 0.50 1.00 2.50
Annual 1-(3.95) 0.80 1.60 4.00
...asian-giveaway w/Star Wars Galaxy Mag (88/w) 1.80 3.60 9.00
...ashcan-giveaway w/Hero Illustrated 2.40 4.80 12.00
...Comics Digest-(3.50) 0.70 1.40 3.50
...Special Edition 1-(4.95) r/1-3 1.00 2.00 5.00
...Special Edition 2-(4.95) r/4-6 1.00 2.00 5.00
TPB-(19.95) 20.00

X-FORCE (See New Mutants #100)
Aug, 1991-Present (1 'DO? 25r1.50, color)
Marvel Comics
1-(1.50, 52 pgs.)-Polybagged with 1 of 5 Marvel Universe cards, Liefeld-(a)-1-7,11(p),c-1-9 0.80 1.60 4.00
1-With Cable card 0.80 2.30 5.00
1-2nd printing, metallic ink-c, no card 0.30 0.60 1.50
2,3, 2-Deadpool origins 0.40 0.80 2.00
4-Spider-Man x-over w/Spider-Man #16 0.60 1.20 3.00
5-10, 7.5, 10-Weapon X apps. 0.30 0.60 1.50
11-13, 19-24, 26-33, 15-Cable leaves X-Force, Capullo-a begins-ends #25, 26, 27-Capullo-c only 0.30 0.50 1.25
16-18-(1.50)-Polybagged w/trading card 0.40 0.80 2.00
25-(1.50, 52 pg.)-Wraparound-c w/Cable hologram-arc, Cable returns 0.90 1.80 4.50
34-37, 39-43, 34-Beg is 1.50-c, bound-in card sheet 0.30 0.60 1.50
38-(2.00)-Newsstand edition 0.40 0.80 2.00
38-(2.95)-Collectors edition 0.60 1.20 3.00
40-43-(1.75)-Deluxe edition 0.40 0.80 2.00
44-49, 51-52, 44-Returns from "Age of Apocalypse"; 45-Sabretooth app., 46-Sebastian Shaw app., 52-Bloh app. 0.40 0.80 2.00
50-(3.95) gatefold-wrap-around fo-c 0.80 1.60 4.00
50-(3.95) Liefeld variant-c 3.00 6.00 15.00
Annual 1 ('92, 2.25)-No Liefeld-c/a, 1st Capullo-a on X Force 0.50 0.90 2.25
Ann ual 2 ('93, 2.95)-polybagged w/trading card, Jae's X-Treme 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
...Avid Spider-Man/Sabretooth ex-(11/92, 6.95, TPB)-r/X-Force #13, & X-Tal #16 1.60 3.20 8.00
...and Cable 93-('12/95, 3.95, color) 0.80 1.60 4.00

X-MAN
Mar 1995 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.20 2.40 6.00
1-2nd print 0.60 1.20 3.00
2 0.40 1.60 4.00
5—13, 5-7-Madelyne Pryor app., 10-Prof. X app., 12-vs. Excalibur, 13-Marauders, Cable app. 0.40 0.80 2.00

X-MEN (Uncanny X-Men #xx; 142-present, see Giant-Size)
Sep 1963-Jan 1981
Marvel Comics
1-Origin & 1st app The X-Men (Cyclops, Angel, Beast, Iceman & Marvel Girl (Jean Grey); 1st app Magneto & Prof X 450.00 1425.00 4425.00
2-1st app The Vanisher 142.00 425.00 1275.00
3-1st app The Blob 61.00 182.00 545.00
4-1st app Quicksilver, Scarlet Witch, 2nd app Magneto 47.00 155.00 465.00
5-Magneto & Evil Mutants-c/story 37.00 110.00 330.00
6-1st & 3rd app Mimic; app Magneto; app Brotherhood of Evil Mutants 31.00 94.00 280.00
7-1st X-Men vs. Brotherhood of Evil Mutants 26.00 78.00 235.00
8-1st app Unus the Untouchable 21.00 64.00 185.00
9-1st app Lucifer 17.00 52.00 150.00
10-1st app Count Nefaria 17.00 52.00 150.00
11-13-15, 15-Origin Sentinels 15.00 46.00 135.00
12-1st app Sentinels 17.00 52.00 150.00
14-1st app Lucifer; Count Nefaria & Unus the Untouchable app 17.00 52.00 150.00
16-20, 19-1st Mimic 13.00 32.00 85.00
21, 27, 29, 30-1st Spider-Man c/appearance 18.00 50.00 125.00
22-1st app The Banshee 14.00 43.00 100.00
23-34, 36, 37, 34-Allures-c/a 7.10 21.00 90.00
35-Spider-Man app (8/67) 11.00 32.00 75.00
38-Origin and 1st Thi-Kreen feature in #38-57 10.00 30.00 70.00
39, 40, 39-New costumes 6.70 20.00 47.00
41-49, 46, 1st app G.A. Raven in 5 A. 49-Sienarko-c, 1st Pulsars 6.40 19.00 45.00
50, 51-Starsman-c/a 7.10 21.00 50.00
52 4.70 14.10 33.00
53-Barry Smith-c/a, 1st comic book work 7.10 21.00 50.00
54, 55-Smith covers 54; the Alex Summers who later becomes Havok 7.00 21.00 50.00
56, 57, 59-65, 63-Allures-a 6.90 21.00 48.00
58-1st app Havok (in costume) 10.00 30.00 70.00
66-1st Sunfire 7.10 21.00 50.00
67-Last new story with original X-Men (1970); X-Men battle Hulk 5.70 17.20 40.00
67-70, 72, 74, 52 pgs. 67-Begin (12/70)-end #93, 15 month gap between #66 & 67 10.00 30.00 70.00
71, 73-93, 83-n/X-Men #35 (Spidey app.); 71-Last 15¢ issue 2.90 9.20 20.00
94-New X-Men begin (8/75), see Giant-Size X-Men for 1st app 14.00 42.00 140.00
95-Marvel vs Mark Jewelers pull-out ad 14.00 42.00 140.00
96-Death of Thunderbird 9.00 26.00 60.00
96-98, 25¢ & 30¢ versions exist 6.90 21.00 48.00
100-Old X-Men vs. New X-Men 7.00 21.00 50.00
101-Phoenix origin concludes 5.70 17.00 40.00
102-107, 102-Origin Storm 2.90 8.60 20.00
108-Byrne-a begins; a: X-Men; see Marvel Team-Up #53 for 1st Byrne X-Men 6.00 18.00 42.00
109-1st Vindicator 6.90 15.00 34.00
110, 111 2.90 8.60 20.00
112-119 2.40 7.00 17.00
120-1st app. Alpha Flight (cameo) 5.30 16.00 37.00
121-Alpha Flight (1st full story) 5.70 17.00 40.00
122-128, 123-Spider-Man-a cover 2.30 6.90 16.00
129-1st app. Kitty Pryde; begin Dark Phoenix saga 2.90 9.00 20.00
130-1st app Dazzler by Byrne (2/80) 2.40 7.30 17.00
131-135 2.00 6.00 14.00
136, 138 2.00 5.00 12.00
137-Phoenix dies; double size 2.10 6.00 15.00
139-Wolverine's new costume 3.70 11.10 26.00
140-Alpha Flight app. back-up in #139 3.00 10.30 24.00
141-Intro/1st app G. Man; Intro Rachel-Phoenix II 4.10 12.90 30.00

X-MEN
Oct, 1991-Present (1 00& 1.25, color)
Marvel Comics Group
1-(3.50, 52 pgs.)-Found if/event covers (a-d) by Lee, new team & see-c/a begins, ends #11 0.60 1.20 3.00
1-(3.95) Fine/Nge ed. (cover #); double gatefold-c, coated stock 1.20 2.30 5.50
2-7, 4-Wolverine back to old costume (1/92, same date as Wolverine #50); 6-Sabretooth-c/by, 11 by Brent 1.00 2.00 5.00
8-10, 8-Gambit-a, Bishop-c/story, 9-Wolverine vs. Ghost Rider, 10-return of Longshot 0.80 1.60 4.00
11-13, 11-Last Lee-c/a, 12, 13-Thibert-c/a 0.40 0.80 2.00
11-S'ver ink 2nd print, come w/X-Men bound game 3.00 8.60 20.00
14-16-(1 52-ct)-Polybagged w/trading card 0.40 0.80 2.00
17 24, 26-29, 31, 28-32-Gambit centerspreads 0.30 0.50 1.25
25, 1 50, 52 pgs.)-Gambit holograph cvr-c, 20th anniversary issue 0.90 1.80 4.50
25-30th anniversary issue, B&W c/w Magneto in color & Magneto Hologram, no price on cover 3.60 10.70 25.00
25-Gold 4.30 12.90 30.00
30-(1.95)-Wedding issue; bound-in trading card sheet 0.80 1.60 4.00
32-35, 33-Begin 1.50-c, bound-in card sheet, 33-Gambit & Sabretooth-c/by, 34-Gambit-c/story 0.30 0.60 1.50
36,37-(2.95)-Collection editions 0.60 1.20 3.00
36-44, 46-49, 42-43-Smith-a 0.40 0.80 2.00
45-(3.95) ann. issue, gatefold-c 0.80 1.60 4.00
50-(2.95)-vs. Onslaught, wrap-around-c-c 0.60 1.20 3.00
51-(3.95)-vs. Onslaught, wrap-around fold-c 0.80 1.60 4.00
52-(2.95)-variant-c 1.00 2.00 5.00
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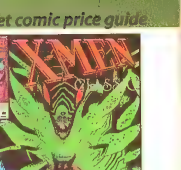
Annual-3 ('94, 2.95, 68 pgs.)-Onslaught x-over, Bishop-c/story 0.60 1.20 3.00
...'Nemon' #1 0.20 0.40 1.00
...Fatal Attractions ('94, 17.95, 798) rI/X-Factor #92, X-Force #23, Uncanny X-Men #304, X-Men #25, Wolverine #75, Excalibur #71 18.00
...God Loves, Man Kills (8/94, 6.95, Graphic Novel) 7.00
...The Coming of Bishop ('95, 12.95, 176) rI/Uncanny X-Men #282-285, #287-288 13.00

X-MEN ADVENTURES (TV)
Nov 1992-Present (1.25 color,
Marvel Comics
1-Based on the TV cartoon series 0.80 2.00 5.00
2-5-3-Magneto-c/story 0.60 1.20 3.00
6-10, 6-Sabretooth-c/story, 7-Cable-c/story, 10-Archangel guest star 0.40 0.80 2.00
11-14-11-Cable-c/story 0.30 0.50 1.25
15-(1.75, 52 pgs.) 0.40 0.70 1.75
...VOLUME II
1-8, 4-Bound-in card sheet 0.30 0.50 1.25
9-12, 9-Begin 1.50-c 0.30 0.60 1.50
...VOLUME III
1-13, 1-(1.95) 0.30 0.60 1.50

X-MEN 2099
Oct, 1993-Present (1.25/1.50, color)
Marvel Comics
1-(1.75)-Fleé-c, Dan Lino/Karen M. bert-c/a 0.40 0.80 2.00
1-2nd printing (1.75) 0.40 0.70 1.75
1-Gold Edition (15,000 made); sold thru Diamond for $16.00 2.50 4.50 10.00
2-(1.50)-c/a(p) begin, 3-Death of Tina 0.30 0.50 1.25
8-10, 8-Begin 1.50-c, bound-in trading card sheet 0.30 0.60 1.50
20-24, 20-30 0.40 0.80 2.00
22-(3.50) Double sized 0.50 1.00 2.50
Special 1-(3.95) 0.80 1.60 4.00

X-MEN (Marvel Comics)
...**ALPHA**
1994 (3.95, color)
nn-Wraparound chromium cover 1.40 2.80 7.00
nn-(#1/851) Gold logo 7.00 21.40 50.00
...**ALPHA FLIGHT**
Dec, 1985-No. 2, Dec, 1985 (Mini-series)
1, 2-Paul Smith-a 0.80 1.60 4.00
...**AND THE MICROMUTS, THE**
Jan, 1994-No. 4, Apr, 1994 (Mini-series)
1-4-Guice-c/a(p) in all 0.30 0.60 1.50
...**ARCHIVES**
Jun 1995-Apr 1995 (2.25 color/tented series)
1-4, 1-3-Featuring...Legion, Claremont-s, Silver Surfer-c, 4-Featuring Magneto 0.50 0.90 2.25
...**ARCHIVES FEATURING CAPTAIN BRITAIN**
July 1995-Present (2.95, color, re-mod series)
1-7-Reprints earlier Captain Britain stories 0.60 1.20 3.00
...**BOOKS OF ASKANI**
1995 (2.95, co-col. one-shot)
1-painted pin-ups w/text 0.60 1.20 3.00
...**CHRONICLES**
Mar 1995 (3.95, co-ex)
1-Wraparound-c, Age Of Apocalypse 1.40 2.80 7.00
2-Age of Apocalypse 1.00 2.00 5.00
...**CLASSIC** (Formerly Classic X-Men)
No. 46, Apr 1990-Present (1.25/1.50)
46-69, 71-78, 80-89, 91 96, 98, 99 0.30 0.50 1.25
70, 79, 90, 97 (1.75, 52 pgs.), 90-n/1666 0.40 0.70 1.75



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100-110. 100 Begin 1.50-c 104 n/X-Men #100
0.30 0.60 1.50
...**CLASSICS**
Dec, 1983-No. 3, Feb, 1984 (2.00, Baxter paper)
1-3, 1-Alcala-c by N. Adams 0.60 1.20 3.00
...**FASTS**
Feb 1996 (4.95, color)
1-n/Avengers Aver #10, Unc X-Men #223, Inc. Hulk #181 1.00 2.00 5.00
...**OMEGA**
...ers 1995 (3.95, color, one-shot)
nn-End of Age of Apocalypse 1.00 2.00 5.00
nn-(10 95)-Gold ed. 10.00 20.00 50.00
...**PRIME**
...ly 1995 (4.95, color, 56 pgs.)
nn-X Men Reality Retains 1.00 2.00 5.00
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1995 (5.95, co-ex, one shot,
nn-reprints 1.20 2.40 6.00
...**SPOTLIGHT ON... STARJAMMERS** Mar & May 1994
1990-No. 2, 1990 (# 52, 52 pgs.)
1, 2-Starjammers 0.90 1.80 4.50
...**SURVIVAL GUIDE TO THE MANSION**
Aug, 1993 (6.95, color)
1-Spiral bound 1.70 4.00 10.00
...**THE EARLY YEARS**
May 1994 Sep 1995 (1.50 color)
1-36-n/X-Men #1-16 w/new-c 0.30 0.60 1.50
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Dec 1994 Apr 1995 (2.95, color, nn and edition)
1-5-X-Jurors, no story, 5-Emerson gatefold-c of X-Force, 5-wraparound gatefold-c w/pull-out poster 0.60 1.20 3.00
...**THE WEDDING ALBUM**
1994 (2.95, color-magazine size)
1-Wedding of Scott Summers & Jean Grey 0.60 1.20 3.00
...**ULTRA III PREVIEW**
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nn-Nn.ntel-a 0.60 1.20 3.00
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1993-Present (3.95, color) 68 pgs.)
1 1.40 2.80 7.00
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3-Sabretooth c/story 1.40 2.80 7.00
...**VISIONARIES**
1995 (5 95, color, 79pl)
nn-n/Adam & Any Rabbert-a 9.00
...**VS. DRACULA**
Dec, 1993, 1.75 color, 52 pgs.)
1-n/X-Men Annual #6 (Acclaim-c/a) 0.40 0.70 1.75
...**VS. THE AVENGERS, THE**
Apr, 1987-No. 4, July, 1987 (1.50, color, mini-series)
1 0.70 1.40 3.50
2-4 0.50 1.00 2.50

X-MATRON 2099
Mar 1996-Present (3.95, color)
Marvel Comics
1-wrap-around, foil-c, Ramos-a/p) 0.80 1.60 4.00

X-O MANOWAR
Feb.1992-Present (1.95/2.25, color)
Valiant
1-Partial cvrg/Barry Smith-a/p) 2.60 6.00 18.00
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5, 6; 5-B, Smith c-last 1.95-c, 6-Okito-a/p) 0.80 2.30 5.00
7, 8, Unity x-over, 7-Miller-c 0.80 2.00 5.00
9-13, 12-1st app. Randy Cuiver 0.60 1.20 3.00
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0-Gold 2.00 9.00 20.00
...Retribution (1993, 9.95, TPB)-Polybagged w/copy of X-O Database #1 1.70 4.00 10.00
Yearbook 1 (4/95, 2.95) 0.60 1.20 3.00

XOMBI
Jun.1994-Feb.1996 (1.75, color)
DC Comi cs
0-(4.94, 3.95) Simunson-c/silver ink-c 0.40 0.80 2.00
1-13; 1-John Byrne-c 0.40 0.70 1.75
14-20-(2.50) 0.50 1.00 2.50
21-(3.50) 0.70 1.40 3.50

X-TERMINATORS
Oct, 1988-No. 4, Jan, 1989 (1.00, color, mini-series)
Marvel Comics
1 0.60 1.20 3.00
2 0.40 0.70 1.75
3, 4 0.30 0.50 1.25

X-UNIVERSE
May, 1995-June, 1995 (3.50, color, limited series)
Marvel Comics
1-2-die-in "Age of Apocalypse" 1.00 2.00 5.00

YAKKY DOODLE & CHOPPER (TV)
Dec, 1962 (Ivanna-Barbera)
Gold Key
1 6.70 20.00 40.00

YELLOW CLAW (See Comic Size Man-Theng 1-4)
Oct, 1956-No. 4, Apr, 1957 (All 10C issues)
Atlas Comics (Warvel)
1-Origin by Maneely 53.00 158.00 525.00
2-Kirby-a 43.00 128.00 425.00
3, 4-Kirby-a, 4-Kirby/Severin-c 40.00 120.00 400.00

YELLOW SUBMARINE
Feb, 1969 (Giant size, 68 pgs.)
Gold Key (Beatles movie tie-in)
35000-960 With pull-out poster 25.00 75.00 175.00
...Without poster 7.00 21.00 50.00

YOUNGBLOOD (See Brigade #4 & Megaforce Explosion)
Apr, 1992-No. 4, Feb, 1993 (1.95/2.50, color)
#0, 6, June, 1994 (No #5?)-Present (3.50, color-on-going series)
Image Comics
1-(11/92, 1.95)-Contains 2 cards, 2 cover-types-one w/image on, w/image #2 coupon 0.40 0.80 2.00
1 Contains 2 cards, Liefeld-c/a in all (1st image comic) flip-book 1.30 3.30 8.00
1-2nd printing 0.30 1.00 2.50
2-(Jun-c, 7/92 inside)-w/2 cards, flip-book, 1st app. Shi-woman-w/ Prophet, Bevaeriers, Kirby & Darkthorn. 1.00 2.00 5.00
2-2nd printing (1.95) 0.40 0.80 2.00
3-5, 7-10, 3-(Oct-c, 8/92 inside)- w/2 cards, Flip-book, 1st app. Supreme-w/ back up, 4-(2/93)-2nd app. Rennet's The Pitt, Bloodstrike app., 7,8-Liefeld c/p(a)/(p)/(s)...8,9-(9/94), 9-Valentino-a(p)/(p) 0.50 1.00 2.50
6-(3.50, 52pgs) Wraparound-c 0.70 1.40 3.50
...Battleaxe 1 (WAT-2, 4/93 inside, 1.95)-Arsenal book; Liefeld-c/p) 0.40 0.80 2.00
Battleaxe 2 (7/94-2.95)-Wraparound-c 0.60 1.20 3.00
Yearbook 1 (7.93, 2.50)-Fold-out panel 1st app. Tyrax & Kanan 0.50 1.00 2.50

...VOLUME II
Sep 1994-Present (2.50, cc ss)
1–3, 1,2-Cruz-a/p), 3-variant-c(3), "Babewatch" 0.50 1.00 2.50

YOUNGBLOOD: STRIKEFILE
Apr1993-Feb 1995 (1.95/2.50/2.95, color, began as mini-series)
Image Comics
1-Flip book w/Joe Lee-c/a & Liefeld-c/a in all, 1st app. The Allies, Gregor & Gray (none if Gold ed.) 0.40 0.80 2.00
2 4, 11-(2.50), 11-Polybagged w/trading card 0.50 1.00 2.50
5, 10-(2.95), 5-Liefeld-c(p), 8, 9-(11/94), 8, 5-Platt-c 0.60 1.20 3.00

YOUNG MEN
No 24, Dec, 1953-No 28, June, 1954
Atlas Comics
24-Origin Captain America, Human Torch & Sub-Mariner who're revived; Basil Wolverton-a 100.00 300.00 600.00
25-28-25-Bonelia-c/a 72.00 216.00 575.00

YOUNG ZEN: CITY OF DEATH
...ate 1994 (3.25, B&W)
Entity Comics
1 0.70 1.30 3.25

YOUNG ZEN INTERGALACTIC NINJA
1993-No.3, 1994 (2.95, B&W/I'm-ted series)
Entity Comics
1-(1.50)-Gold foil-embossed logo; bagged w/chromium trading card by S Kieth 0.70 1.40 3.50
2, 3-Gold foil embossed logo 0.60 1.20 3.00

YOU'RE UNDER ARREST
Dec 1995-Present (2.95, B&W, limited series)
Dark Horse Comi cs
1,2-manga 0.60 1.20 3.00

ZATANNA
July 1993-No. 4, Oct, 1993 (1.95, color, mini-series)
DC Comics
1–4 0.40 0.80 2.00

ZEALOT
Aug 1995-Present (2.50, color)
Image Comics
1–3 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA
1987 (1.75, B&W)

1,2-Copyright-Stern and Cote 1.00 2.00 5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL
1994 (2.50,B&W)
Parody Press
1-w/flip story of Renn Intergalactic Chihuah.ua 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA (Ori ty)
No.0-Late July 1993-No. 3, 1994 (2.95, B&W)
0-3,0-Gold foil stamped-c, photo-c of Zen model, 1-3-foil stamped-c 0.60 1.20 3.00
0-(1993, 3.50)...All New Color Special, chromium-c by Joe Lee 0.70 1.40 3.50

...COLOR
1994-Present (2.25, color)
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0-(2.25)-Newsstand: Joe Lee-c/i'...All New Color Special #0 0.50 0.90 2.25
2-(2.50)-Flip-book format 0.50 1.00 2.50
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3-5-(2.50) 0.50 1.00 2.50
6-(2.95)-2- 0.60 1.20 3.00
...Yearbook-Situ ations Duty 1 (1995) 0.60 1.20 3.00
...Ashcan - Tour of the Universe (No price) Flip cover

...MILESTONE
1994-No. 3, 1994 (2.95, color, limited series)
1-3-Gold foil logo, c/i'd/ed the Earth 0.60 1.20 3.00

...SPRING SPECTACULAR
1994 (2.95, B&W)
1-Gold foil logo 0.60 1.20 3.00

...STARQUEST
1994-Present (2.95 B&W)
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...THE HUNTED
1993-No. 3, 1994 (2.95, B&W)
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ZERO HOUR: CRISIS IN TIME
No. 0(9/13, Sept, 1994 No. 0(9/0), Oct, 1994 (1.50, count, limited series)
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ZERO ZERO
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1–6-Anthology by Various 0.80 1.60 4.00

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Jan 1966–Mar 1968 (A1 photo-c)
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3,6-Toth-a 5.00 10.00 25.00

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Nov 1993 Nov 1994 (2.50, color)
Topps
0-(11/93, 1.00, 20 pgs.) 0.20 0.40 1.00
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MAINE					
TOP SHELF COINS & COMICS	34 MAIN ST	BANGOR	ME	04401	207-947-4939
MARYLAND					
ANOTHER UNIVERSE	2110 WHITE MARSH MALL	BALTIMORE	MD	21236	410-931-2900
GEPPI'S COMIC WORLD - HARBORPLACE	301 LIGHT ST	BALTIMORE	MD	21202	410-547-0910
GEPPI'S COMIC WORLD - SECURITY MALL	1722 N ROLLING RD	BALTIMORE	MD	21244	410-298-1758
ALTERNATE WORLDS	72 CRANBROOK RD	COCKEYSVILLE	MD	21030	410-666-3290
ANOTHER UNIVERSE	2076 COLUMBIA MALL	COLUMBIA	MD	21044	410-715-4444
GEPPI'S COMIC WORLD-SILVER SPRING	8317 FENTON ST	SILVER SPRING	MD	20910	301-588-2546
WALDORF ARMY/NAVY	212 CRAIN HWY	WALDORF	MD	20601	301-843-5252
MASSACHUSETTS					
NEWBURY COMICS	332 NEWBURY ST	BOSTON	MA	02115	617-236-4930
DON'T CALL 'EM FUNNYBOOKS	1138 B MEMORIAL AVE	WEST SPRINGFIELD	MA	01089	413-785-5227
MICHIGAN					
COMIX OASIS	6661 ALLEN RD	ALLEN PARK	MI	48101	313-382-0700
KRYPTON'S COLLECTABLES, INC	2965 ORCHARD LAKE RD #3	KEEGO HARBOR	MI	48320	810-682-3895
BACK TO THE PAST	27482 SCHOOLCRAFT RD	LIVONIA	MI	48150	313-261-5411
CLASSIC MOVIE & COMIC CENTER	19047 MIDDLEBELT RD	LIVONIA	MI	48152	810-476-1255
COMICS ARCHIVES, INC.	25650 PLYMOUTH RD	REDFORD	MI	48239	313-937-8860
GALAXY COMICS	3089 BAY PLAZA	SAGINAW	MI	48604	517-799-6334
COMICS-N-STUFF	14438 15 MILE RD	STERLING HEIGHT	MI	48312	810-795-5125
GOLDMINE COMICS & CARDS	65 54TH ST SW	WYOMING	MI	49548	616-361-2352
MISSOURI					
BUGS COMICS AND GAMES	3533 DUNN RD #102	FLORISSANT	MO	65033	314-839-5131
NOT JUST COMIX	339 WEST MAIN ST	PARK HILLS	MO	63601	573-431-4587
DARK TOWER	426 MID RIVERS MALL DR	ST PETERS	MO	63376	314-279-2984
NEBRASKA					
MORE COMICS, INC.	3140 "O" ST STE 200	LINCOLN	NE	68510	402-476-0756
JUST COMICS, INC.	11814 S 25TH ST	OMAHA	NE	68123	402-292-3337
NEVADA					
DUNGEON COMICS, INC.	4800 S MARYLAND PKY	LAS VEGAS	NV	89119	702-736-3673
T & P ENTERPRISES	101 S RAINBOW BLVD #28-220	LAS VEGAS	NV	89128	702-255-5299

NEW HAMPSHIRE					
THE COMIC STORE	300 MAIN ST	NASHUA	NH	03060	603-881-4855
NEW JERSEY					
HOBBY SHOP	STATE HWY 34	ABERDEEN	NJ	07747	908-583-0505
STEVE'S COMIC RELIEF	12 HERITAGE SQUARE	DELRAN	NJ	08075	609-461-1770
COMIC ATTITUDES	MENLO PARK MALL	EDISON	NJ	08837	908-549-9100
STEVE'S COMIC RELIEF	1362 HOOPER AVE	TOMS RIVER	NJ	08753	908-244-5003
COMICS PLUS	HWY 35 & SUNSET AVE	WANAMASSA	NJ	07712	908-922-3308
ZAPP COMICS & CARDS	574 VALLEY RD	WAYNE	NJ	07470	201-628-4500
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DIAMOND COLLECTIBLES	42-07 31ST AVE	ASTORIA	NY	11103	718-278-1292
STRIKE ZONE	42-07 31ST AVE	ASTORIA	NY	11103	718-278-1292
POWER COMICS & BASEBALL CARDS	2716 WHITE PLAINS RD	BRONX	NY	10467	718-655-5674
WOW COMICS	642 PELHAM PKWY	BRONX	NY	10462	718-829-0461
CHAMELEON COMICS & CARDS	36-59 MAIN ST	FLUSHING	NY	11354	718-461-4675
NANUET VIDEO	426 NANUET MALL SOUTH	NANUET	NY	10954	914-623-6600
ALEX'S MVP	256 E 89TH ST	NEW YORK	NY	10128	212-831-2273
COSMIC COMICS	36 E 23RD ST 2ND FL	NEW YORK	NY	10010	212-460-5322
JIM HANLEY'S UNIVERSE	126 W 32ND ST	NEW YORK	NY	10001	212-268-7088
PAYLESS COLLECTIBLES, INC.	180 BROADWAY 2ND FL	NEW YORK	NY	10038	212-267-5150
ST. MARK'S COMICS	11 ST. MARK'S PLACE	NEW YORK	NY	10003	212-353-3300
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EMPIRE® COMICS II	375 STONE RD	ROCHESTER	NY	14616	716-663-6877
WONDERLAND COMICS	1620 PENFIELD RD	ROCHESTER	NY	14625	716-248-0450
JIM HANLEY'S UNIVERSE	350 NEW DORP LANE	STATEN ISLAND	NY	10306	718-351-6299
TWILIGHT BOOK & GAME EMPORIUM	1401 NORTH SALINA ST	SYRACUSE	NY	13208	315-471-3139
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REBEL BASE COMICS & TOYS	5309C EAST INDEPENDENCE BLVD	CHARLOTTE	NC	28212	704-535-0309
BALLISTIC COMICS	521 KINGFIELD DR	CONCORD	NC	28027	704-782-5309
BLUE RIDGE COMICS	SHOP 209- SMILEY'S FLEA MARKET	FLETCHER	NC	28732	704-687-2743
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ACME COMICS #1	1808 SPRING GARDEN ST	GREENSBORO	NC	27403	910-855-0217
COLLECTION CONNECTION	2934-B RANDLEMAN RD	GREENSBORO	NC	27406	800-251-9736
SPIDER'S WEB COMICS	2505 N MAIN # 107	HIGH POINT	NC	27262	910-869-2861
CAPITAL COMICS OF RALEIGH	3027A HILLSBOROUGH ST	RALEIGH	NC	27607	919-832-4600
HEROES AREN'T HARD TO FIND	3234 SILAS CREEK PKWY	WINSTON-SALEM	NC	27103	919-765-4370
OHIO					
QUEEN CITY COMIC & CARD CO.	6101 MONTGOMERY RD	CINCINATTI	OH	45213	513-351-5674
MAVERICK'S COMICS	6600-V DIXIE HWY RT 4	FAIRFIELD	OH	45014	513-860-5805
JC'S COMIC SHOP	5239 HILL AVE	TOLEDO	OH	43615	419-531-6097
OKLAHOMA					
BEETLE COMICS	OLDEN DAZE MALL 117 N GRAND	ENID	OK	73701	405-242-5633
NEW WORLD COMICS	6219 N MERIDIAN	OKLAHOMA CITY	OK	73112	405-721-7634
THE BOOK BARN, INC.	6808 S MEMORIAL #320	TULSA	OK	74133	918-254-8281
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NOSTALGIA COLLECTIBLES	527 WILLAMETTE ST	EUGENE	OR	97401	503-484-9202
PEGASUS	10955 SE MAIN ST	MILWAUKIE	OR	97222	503-652-8815
HEROES HAVEN	627 SE JACKSON ST	ROSEBURG	OR	97470	503-673-5004
GATEWAY COMIC & SPORTSCARD	3000 GATEWAY #534	SPRINGFIELD	OR	97477	503-726-5153
PENNSYLVANIA					
BEACHEAD COMICS	1601 CHEW ST	ALLENTOWN	PA	18102	610-437-6372
STEVE'S COMIC RELIEF	4153 WOERNER AVE	LEVITTOWN	PA	19057	215-945-7954
PAT JACK'S COMICRYPT	2006 SANSOM ST	PHILADELPHIA	PA	19103	215-963-0788
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COMIC CASTLE INC.	17 W FOURTH ST	WILLIAMSPORT	PA	17701	717-322-8763
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HEROES AREN'T HARD TO FIND	W.O. EZELL BLVD	SPARTANBURG	SC	29301	803-574-1713
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RAINBOW SPORTSCARDS	2916 S MINNESOTA AVE	SIOUX FALLS	SD	57105	605-338-9519
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COLLECTOR'S CHOICE - CHATTANOOGA	2260 GUNBARRELL RD #206	CHATTANOOGA	TN	37412	423-855-4128
COLLECTOR'S CHOICE - CLEVELAND	3405 KEITH ST	CLEVELAND	TN	37312	423-472-6649
CLINTON CARDS, COMICS, & COLLECTIBLES	372 MARKET ST	CLINTON	TN	37716	615-457-5273
COLLECTOR'S CHOICE - HIXON	19488 NORTHPOINTE BLVD	HIXON	TN	37343	423-870-2040
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AUSTIN BOOKS & SPORTS CARDS	5002 N LAMAR	AUSTIN	TX	78751	512-454-4197
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STAR CITY COMICS	5623 WILLIAMSON RD NW	ROANOKE	VA	24012	540-362-4400
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FOUR COLOR FANTASIES	80 WEEMS LN	WINCHESTER	VA	22601	703-662-7377
WASHINGTON					
CLIFF'S COMIC WORLD	5883 ST HWY 303 STE 203	BREMERTON	WA	98311	360-405-6858
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PEP COMICS	KANAALDIJK NO 1044 UNIT 5	HELMOND NW	NETHERLANDS	5702	31-492-054562
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COMIC BOOK MARKETPLACE

IN LOVING MEMORY
Marvel Comics 1963-1996

Nobody expected it to happen so fast. Nobody I talked with, anyway.

Sure, the handwriting was on the wall. Bad policies and Marvel Comics' steadfast adherence to them had driven away most of the artists Marvel needed if it were to stay vital and keep its old characters going. With not enough fresh talent on hand to provide liposuction, the characters showed their age, and the readers lost interest. Marvel's market share dropped, and then dropped further as Marvel alienated older readers by trashing continuity (Peter Parker isn't Spider-Man, etc.), and along with their continuity, smashing the goodwill the comics of our childhood had engendered. Crossovers and metallic-ink gimmicks, which squeezed the customers for more bucks than they could spare, lost Marvel the collectors, the "Marvel Completist." And so on.

Marvel Comics was out of steam. A ship can't stay afloat forever, lost at sea, with no current and no wind to propel it, in that state of horrid motionlessness that sailors call the doldrums. Marvel's deterioration as market leader was inevitable. The only real surprise is that Marvel sunk so fast, that, seemingly overnight, the publisher, which until just a few years ago seemed indomitable, has, in every meaningful way, ceased to exist.

There will still be something called Marvel. Not Marvel *Comics*, but it's been awhile since it's called itself that anyway, substituting, with delusions of Disneyhood, the name Marvel Entertainment. The old trademarks, those wonderful creations of the sixties, will still appear, on lunchboxes and as action figures and Saturday morning cartoons and even, somewhere on the tail end of the product line, in comic books. But everything that was the heart and soul of Marvel comics, its motive power, has been shut down and turned off.

A company is, by definition, made of people, and just about everybody who made the Marvel offices the place where the fate of the Marvel superheroes was determined, is gone. They've either been shown the door or they've wisely exited on their own. Veteran professionals, colleagues of mine, watching this swift dismantling of Marvel's publishing operation, have been struck by the sheer scope of the firings and early retirements. For a lot of us, these are old friends and colleagues, more a part of the architecture that was Marvel than the pillars that support 387 Park Avenue South—especially since many of them worked at 575 Madison, way back when. The shock has been palpable. The strongest reactions have been to the departures of Mary MacPherran and Virginia and John Romita, Sr. It's hard to imagine a Marvel comics without them, and there's no point in trying to. The lifeboats are in the water. The ship is down.

This is not a cause for celebration. This is bad news. It carries a significant human cost, particularly to Marvel's employees, some of whom, like MacPherran and the Romitas, have worked and worked hard in the company's service for decades.

Even those of us who have castigated Marvel for its belligerence toward the artists who built it and the marketplace that has supported it, should not gloat. Even though it's been infuriating to see how, in its last years, Marvel exerted a brain-deadening effect on the readership and behaved like a neighborhood bully, like the biggest, meanest thug in the industry, that shouldn't blind us to its virtues. It's important that, while neither ignoring nor denying Marvel's transgressions, we take a moment to dwell on and appreciate what Marvel Comics gave us. And what they gave us is plenty worth appreciating. Marvel Comics gave us prosperity, and, even more importantly, Marvel Comics provided us with *joy*.

It's worth remembering that there was a time, in fact there were several times, when Marvel Comics was a place of tremendous energy and enthusiasm. When it was the company that produced the coolest comic books around. Would our industry have even survived the 1960s if not for Jack Kirby, Stan Lee, Steve Ditko, and the rest setting the newsstands sizzling, revivifying the superhero genre, showering the marketplace with all those wild new concepts and characters? Ask an expert in such matters; perhaps the industry would've stumbled along, somehow. I don't know. But I can certainly testify that it wouldn't have been nearly as fun a time to grow up reading comic books. And it sure wouldn't have been as inspiring a time as it was for wanna-be comic book cartoonists. It's a safe bet there wouldn't have been nearly as many of us who would've set as our life's course the job of re-creating that joy, of writing and drawing comic books ourselves.

And would the direct market have flourished in the late 1970s and early 1980s had Marvel Comics not come back to vigorous life, pumping out comics that people really wanted to read, and enough of them to make it worth your while to open a comics shop? Yeah, it was the same old titles, and mostly the same old characters, but made fresh again by new talent. New talent on both sides of the editorial desk. A whole bunch of us, spilling over with the desire to do right by the Marvel Comics that had given us so much joy.

We made some comic books that got readers asking the question Stan Lee got everybody asking, and that every author of serial fiction prays to hear: what happens next?

We made the comics, we wrote and drew them, but they never would've seen print if not for the hard work of a lot of folks whose names never appeared in a credit box. Diligent workers who handled circulation and pasted up what needed pasting up and fixed the lettering and made sure artists got decent bristol board to draw on. . . that last task, providing good bristol board, is a prototypical example of the invisible, behind-the-scenes work that makes good comic books possible. As any cartoonist will tell you, paper can be treacherous stuff. It can refuse ink, it can be rough as sandpaper, making a brushstroke a ragged, ugly thing. A brand that's top-notch one month may be sour the next. It counts for a lot to have somebody like John Romita hunting the good stuff down. Artists knew that, while he couldn't always get ahold of the best artboard, with the way Romita could swing a brush himself, he'd know it when he found it.

These were dedicated people, committed to their jobs. These were not the bums who pretended that Jack Kirby never existed. These weren't the sharks who, faced with strengthened competition and shrinking market share, set out to torpedo the distribution system itself, rather than to improve their comics. These are the victims, not the perpetrators, of Marvel's "out-sourcing" (also known as "farming out" to people who use English) of Kirby & Lee characters, handing them over to those briefly-rebellious, now-chastened guys from what used to be Image Comics. These loyal, quiet people who worked behind the scenes are the casualties of Marvel's "down-sizing" (more English, here: "down-sizing" means "suddenly dumping a lot of your employees and hoping like crazy it'll convince your precious stockholders that you are, indeed, utterly ruthless").

No. Unless you apply the passion of a Shi'ite, which is not good for your health, you're way out of line to pillory everybody who ever drew a salary from Marvel Comics. It's too easy to simply grunt, like Frankenstein's monster, "Marvel bad," and to tar everybody associated with the company with the same brush. Unfortunately, it's a comic book-mentality habit to do just that, to turn everything emotional, personal. That's why anybody who loves and honors the memory of Jack Kirby is expected to despise Stan Lee, as if, by giving credit to one partner, you've made yourself duty-bound to denigrate the contribution of the other.

Politics is important, and many an issue faces our field, certainly aspects of Marvel's history cast a dark shadow across our memory of it. But nothing is more important than good work, and Marvel did, in its day, publish some damn fine comic books. Those damn fine comic books gave a lot of us jobs.

And they gave us a lot of joy. ■

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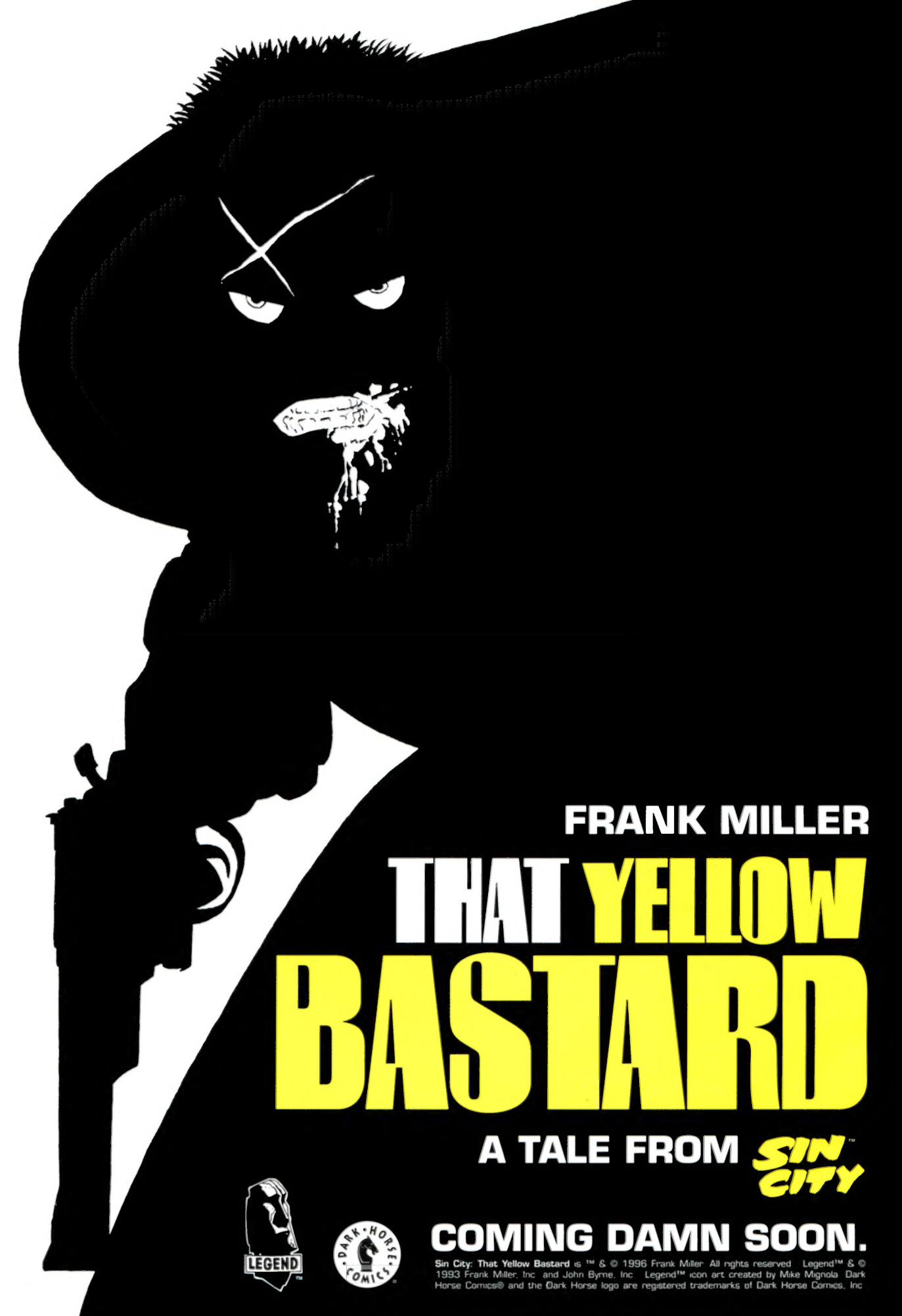

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